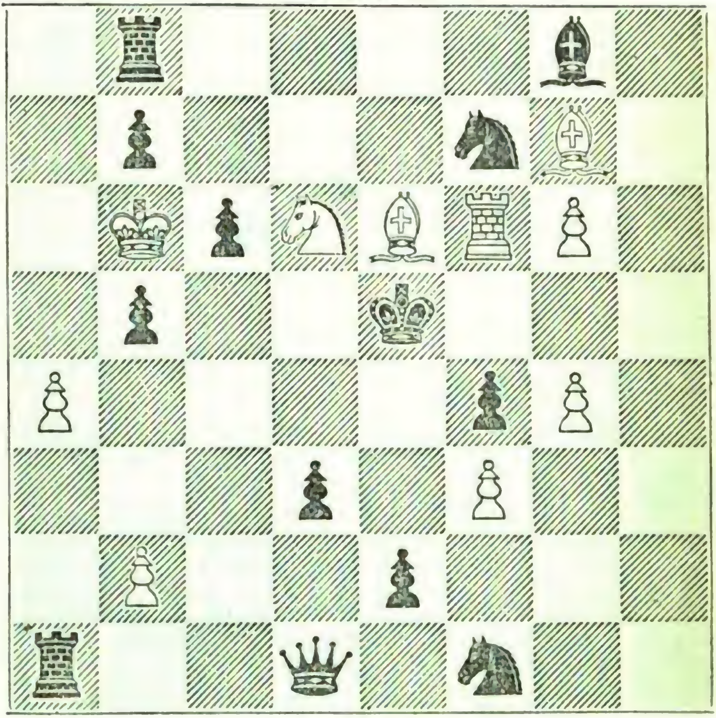


White.

A selection from the problems of the Era problem tournament

Era, London, Johann Löwenthal



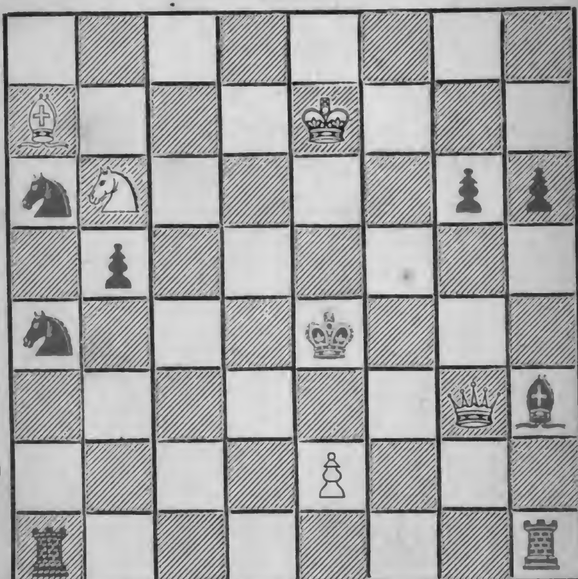
DEDICATED

TO THE

Committee, Judges, & Umpire of the

ERA PROBLEM TOURNAMENT.

Black.



White.

White to move, and Checkmate in Four moves.

BY CONRAD BAYER, OF VIENNA.

T. Day, Printer, 13, Carey-street.

The Era

Noted 12/7/32 W.W.

A SELECTION

FROM THE

PROBLEMS

OF THE

ERA PROBLEM TOURNAMENT

WITH A

PREFACE

BY

HERR LOWENTHAL.

LONDON:
PRINTED AND PUBLISHED BY THOMAS DAY,
13, CAREY STREET, LINCOLN'S INN.

1857.

BA

LONDON:
PRINTED BY THOMAS DAY, 13, CAREY STREET,
LINCOLN'S INN.

DEDICATED

TO THE

Committee, Judges, and Umpire

OF THE

ERA PROBLEM TOURNAMENT,

BY THEIR OBLIGED SERVANT,

J. LOWENTHAL.

ERRATA.

Page 35, and the following 5 pages, line 2, for *Pongraez* read *Pongrácz.*

Page 53, and the following 5 pages, for *Grodemange* read *Groedemange.*

Page 82, Solution No. 5, Variation B., third move of Black, for 3. *K. to Q. Kt. 4th (best),* read 3. *Kt. covers.*

Page 83, Solution No. 6, Variation A., fifth move of White, for *Rook* read *Queen.*

Page 84, Solution No. 4, third move of White, for *Q. to Q. Kt. 3rd,* read *Q. to K. Kt. 3rd.*

Page 87, line 1, for *Pongraez* read *Pongrácz.*

Page 88, Solution No. 4, Variation B., fourth move of White, read *check*).

Page 89, Solution No. 6, fourth move of Black, for *P. takes Kt.* read *P. takes B.*

Page 90, Solution No. 4, second move of Black, for *P. takes B.,* read 3. *P. takes B.*

two objects—the one to allow ... the bent of his peculiar genius, and thus to insure the greatest chance of obtaining the best productions; the other to ascertain the direction taken by those minds

which at the present day occupy themselves with the problem branch of Chess.

As I am by habit and inclination a Chess-player rather than a composer or solver of problems, it was necessary for me to obtain assistance in order to carry out my design, and the obvious step was to form a Committee for the management of the Tournament. It was essential that that Committee should possess two requisites—first, reputation for such an amount of skill on the part of its members as would secure the proper testing of the problems sent in; next, that the character of the gentlemen composing it should be a guarantee that the Tournament would be conducted honourably and with fairness. The following gentlemen—to whom I have to tender my grateful acknowledgments for aid, without which the enterprise could not have been satisfactorily carried out—kindly consented, at my request, to act as the Committee of the *Era* Problem Tournament:—

The Rev. W. WAYTE.
The Rev. C. E. RANKEN.
Captain GOWAN.
T. C. OLDHAM, Esq.
S. ANGAS, Esq.
T. SUTHERLAND, Esq.
G. WHITE, Esq.
C. TOMLINSON, Esq.
H. TURTON, Esq.
W. GRIMSHAW, Esq.
H. C. MOTT, Esq.
Herr KLING.
Herr HORWITZ.
Herr FALKBEER.

The ability and character of the gentlemen whose names I have just given will be recognised by the

European Chess world, and will, I am certain, secure for the decision which has been arrived at through them, the respect and acquiescence of the Chess public.

The 1st of May, 1856, was originally proposed as the last day for the reception of problems; but, in consequence of the problem composers of the continent entering into the competition—of which they had not such early notice as the English readers of the *Era*—the period was subsequently enlarged to the 1st of August, and arrangements were made to provide a second prize, by an entrance fee from those composers who thought proper to enter into competition for it. By the latter date, sixteen sets of problems were sent in from various parts of Europe; and then commenced the work of examination by the gentlemen who had favoured me with their assistance. As the members of the committee resided at such distances apart as rendered it impossible that they should meet frequently, the scrutiny was carried on by correspondence. This involved considerable labour, and occupied much time; and it was not till toward the end of October that the preliminary labours terminated. The result so far was, that, with almost perfect unanimity, two sets of problems, bearing respectively the mottoes, "ALL IS WELL THAT ENDS WELL," and "PALMAM QUI MERUIT FERAT," were indicated as superior to all the others. On the relative merits of those two sets, opinions were divided—some placing one first, some the other; and it then became necessary to take the next step of appointing judges and an umpire. For that purpose a meeting of the Committee took place at the St. George's Chess Club, on the 29th of October, 1856, when the following

gentlemen were unanimously elected to be judges and umpire :—

JUDGES—REV. C. E. RANKEN.
" H. TURTON, ESQ.
" W. GRIMSHAW, ESQ.
" HERR KLING.
" HERR HORWITZ.
" HERR FALKBEER.
UMPIRE—SILAS ANGAS, ESQ.

Nothing could be more satisfactory than that selection. All the names are known as those of Chess-players and problem composers of a high order; and perhaps in no other country in the world than England could the blending of the native and the foreign elements—so desirable where the productions to be judged of had been forwarded from many countries—have been procured. The empire of Austria, the kingdom of Prussia, and the smaller states of Germany had their representatives in Herr Falkbeer, formerly editor of the *Vienna Schachzeitung*, Herr Horwitz, one of the brilliant "seven stars" of Berlin, and Herr Kling, whose "Chess Euclid," and other contributions to the literature of Chess, rank him as one of the first analysts and problem composers of the age. Of the merits of the English judges it is hardly necessary to speak. Two of them—Messrs. Grimshaw and Angas—have been prize-bearers in a problem tournament, and the Rev. C. Ranken is a Chess-player and problem solver of a high order. However high the character, and great the ability, of judges belonging to the same race, speaking the same language, and educated in the same Chess school, they would have been open to the suspicion of having been involuntarily biassed by feelings of nationality; but with such judges as those chosen in

the *Era* Problem Tournament, no shadow of doubt of that nature can be thrown upon their final decision. I say this, because, although the sealed envelopes have been up to the last moment scrupulously respected, and the names of the composers might be presumed to be utterly unknown, it is notorious that in all such cases whispers, be they right or wrong, do spread, and guesses, more or less correct, are made. There probably never was a competition in which hints thrown out and suggestions made did not point to individuals who took part in it. Silence is, indeed, one of the tutelary deities of Chess; but the devotion to her is not so rigid as to prevent a word now and then escaping from her votaries. Competitors are not hermits, living in secluded cells, but men moving in the world: they are not isolated beings, but have friends to whom they talk, and by whom they are talked of; so that, in spite of the conventional fiction that "nobody knows," perfect security is only to be obtained by the constitution of the final tribunal.

On the appointment of the judges the task of examination was re-commenced, and it was gratifying and assuring to find that the result brought out by the labours of the committee was confirmed without dissent. The two sets of problems distinguished by "PALMAM QUI MERUIT FERAT," and "ALL IS WELL THAT ENDS WELL," were again placed by all at the head of the list; but with the old unanimity re-appeared the old division. Some gave the palm to those which came labelled with the words of the Latin writer; others declared their preference for those which bore the sentence from the great English dramatist. That the first and second prizes belonged to the two there was not a

doubt; but which was first and which second was a vexed question. It looked like a case for the decision of the umpire; and behind that balancing of view lurked the danger of a controversy as to the correctness of the final decision. That infliction has however, been averted, not by the wit or wisdom of man, but by what appears as the intervention of Chance. Somehow or other that blind goddess always claims her share in human affairs. Let us calculate as we will she ever sends some "accident" to set our foresight at nought. On this occasion it happened thus:—At the last moment the quick perception of one of the judges detected a flaw, which had till then passed unnoticed, in a problem which had been considered one of the best of the set "PALMAM QUI MERUIT FERAT." I have to thank the Rev. C. Ranken for preventing the publication of a prize problem not solvable in the mode proposed by its author. It became for the moment a question whether or not the author had sent in six problems, in compliance with the conditions of the Tournament, and was entitled to compete at all; but the judges, rightly, I think, held that he had substantially complied with the regulations. The loss of that one problem, however, settled his position as second by an overwhelming majority. Five out of the six judges, and the umpire, gave in their adhesion to that conclusion, and assigned to "ALL IS WELL THAT ENDS WELL" the first place; and we hope that the winner of the second prize will be among the most ready to recognise the justice and equity of that decision.

With respect to matters exclusively pertaining to the business of the Tournament, it only remains for me to

say, that the author of the set "All is Well that ends Well," to which the first prize has been assigned, is Conrad Bayer, of Vienna; and the composer of the set "Palmam qui Meruit Ferat," which is entitled to the second prize, is F. Healey, of London.

I have already stated that I am rather a Chess player than a problem composer and solver, but perhaps on presenting to the world the results of the *Era* Problem Tournament, I may be permitted to say a few words with respect to problems. I do so with the consciousness that my conclusions may be moulded, perhaps some will say warped, by my specialty; but also with the conviction that, my point of view being considered, I am correct. Opposite opinions are not necessarily conflicting. Every subject is many sided, and presents to observers from various points differing aspects, each relatively true. A pleasant story told in an old book will illustrate my meaning:—Two knights in days gone by were riding along a road from opposite directions toward the same point. They met at a spot where a shield had been erected on a pedestal as the memorial of some achievement, and halted on either side of the monument to survey it. "By my faith," quoth the knight who came from the west, "a beautiful golden shield." "A beautiful shield, indeed," said the knight from the east, "but by my troth thy eyes are of the dimmest, for the shield is of silver, and not of gold." Here was the basis for a pretty quarrel. Reply, rejoinder, and retort followed, and at last the knights—not chess knights, but real paladins on barbed steeds—fought out their difference at point of lance. They ran a course and both were unhorsed. Each fell on the side of the

shield he had not before seen, and looking up at the cause of strife, they saw that both were right, and, consequently, both wrong; for one side of the shield was of gold, the other of silver. The moral I wish to draw from the tale is this: I may see but one side of the shield—some one else the other. Before we begin to tilt let each see both sides. I shall not trouble the readers of this prefatory notice with an antiquarian dissertation on problems from the time of Damiano downward, specimens of which are to be found in Alexander's "Beauties of Chess." I only wish to attempt to define their true uses. Problems may be broadly divided into two classes—those which consist of positions which cannot occur in actual play, or are highly improbable—those which illustrate positions which we can conceive of as occurring in a game over the board. The first I regard as merely intellectual puzzles, destitute of much interest for the Chess player or value for the Chess student—remarkable only for the ingenuity which has been expended upon them. The second class is, in its relations to general Chess, of more importance. I divide it into those in which the mate is suicidal—conditional problems, and ordinary positions. Of these, suicidal and conditional problems have gone out of fashion; and the inference is, that the fanciful modes of play which they illustrate have fallen into comparative desuetude. Few games are now played in which the giver of odds undertakes to compel his adversary to mate him or to give mate on a marked square; and the kind of problems referred to have consequently lost their use, and with it their interest. Attention is then turned to the problems which give difficult positions of probable occur-

rence, and show the endings of games. These almost exclusively occupy the modern problem composers. We are glad to mark the change in that direction—a change which is likely to exert a beneficial influence upon Chess play. There are signs, too, that the improvement will still go on; for, as the art of problem making advances, positions become less crowded, pieces without an object are more seldom placed upon the diagram—the mates to be effected become more natural, though not more obvious—elegance and neatness of construction are studied—and the moves are limited to a reasonable number. We have fewer two-move problems, in which it is almost insuperably difficult to hide the design—fewer still of those interminable studies in which the moves approach in point of number to the tales of "The Thousand and One Nights." In short, mere trifles are disregarded, and ponderous puzzles are thrown aside. The lovers of problems are turning to the elegant, the original, and the practically useful; and in that way they can render their pursuit profitable to the student, and interesting to the accomplished Chess-player.

If I may venture to express my judgment upon a matter in which I am so nearly concerned, I would say that the present collection, in all the essential requisites of problems, as I regard them, are—as the latest productions of minds made rich by the efforts of the past should be—superior to any that have been hitherto placed before the public. The best are remarkable for their originality and depth; and many, which are comparatively inferior in those respects, are examples of elegance and neatness scarcely to be surpassed. This, from the opinions I gather from the communications of the com-

mittee and the judges, is endorsed by those gentlemen, and will, I believe, be ratified by the Chess world. The production of such a collection shows that the *Era* Problem Tournament has done good service in the present; and the stimulus which the emulation it excited has afforded promises to make itself beneficially felt in the future. In that I feel amply repaid for the labours of many days spent in making and carrying out the arrangements.

In conclusion, I tender my earnest thanks to my continental Chess contemporaries who have generously aided me by giving publicity to the project; to the competitors who have furnished such admirable productions; to the gentlemen of the committee, without whose kind aid I must have failed in my undertaking; to the judges who have given so much time and thought to the formation of their decisions; and to Mr. Silas Angas, the umpire, who has so ably presided over the final stage of the Tournament.

J. LOWENTHAL.

ERA OFFICE, *March*, 1857.

The Era Chess Problem

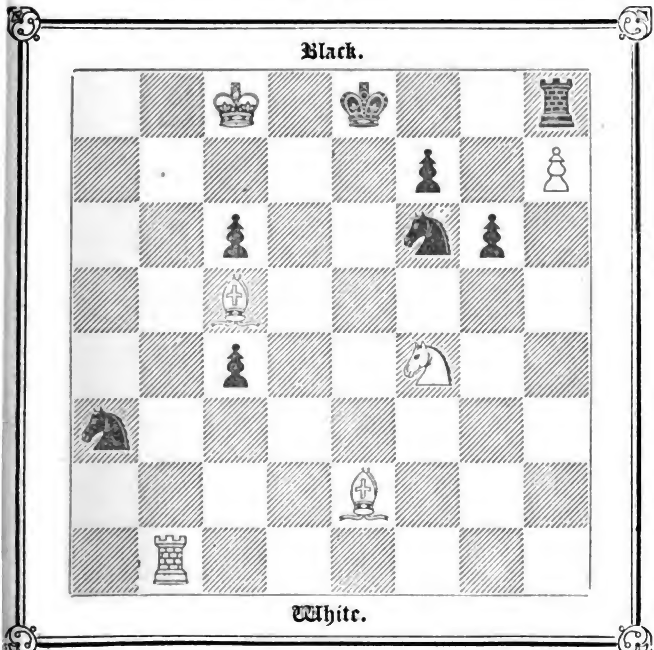
TOURNAMENT.

PROBLEMS.

BY CONRAD BAYER, OF VIENNA.

Motto—"All is Well that ends Well."

No. 1.

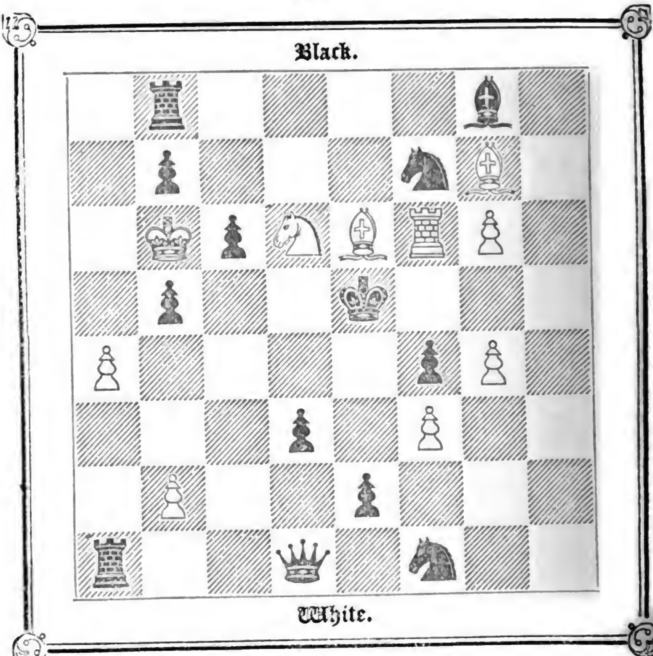


White to move, and Checkmate in 3 moves.

BY CONRAD BAYER, OF VIENNA.

Motto—"ALL IS WELL THAT ENDS WELL."

No. 2.

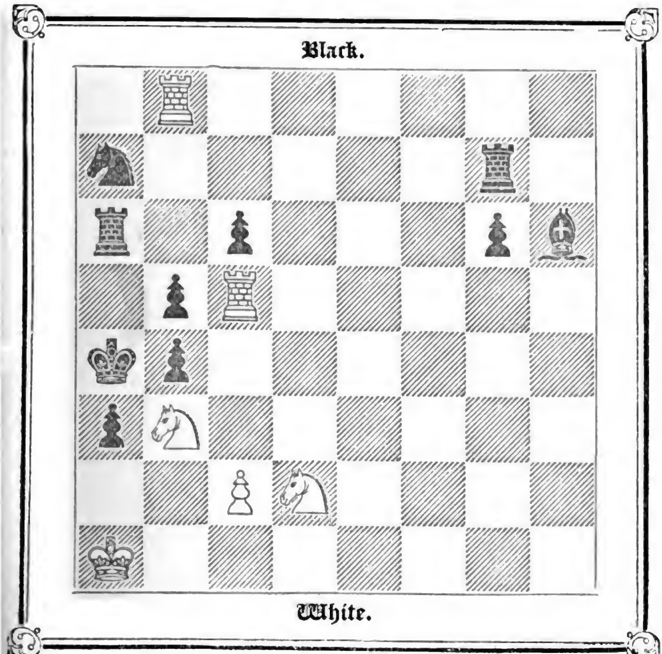


White to move, and Checkmate in 4 moves.

BY CONRAD BAYER, OF VIENNA.

Motto—"ALL IS WELL THAT ENDS WELL."

No. 3.

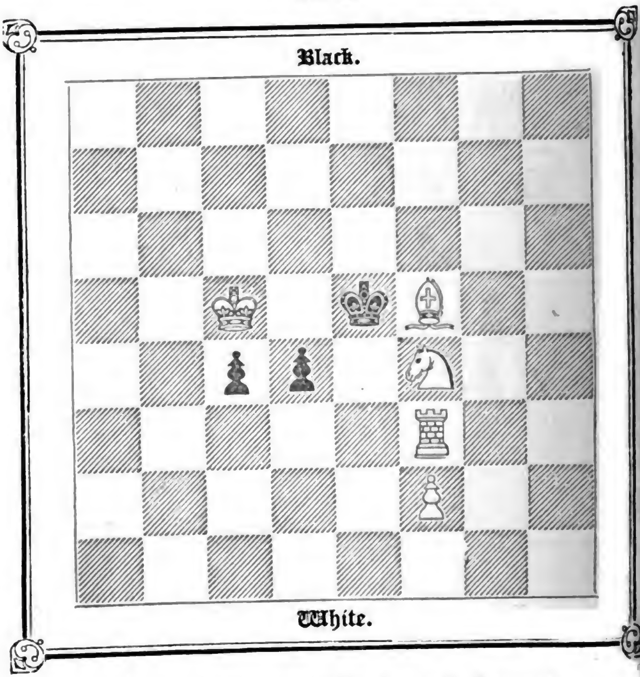


White to move, and Checkmate in 4 moves.

BY CONRAD BAYER, OF VIENNA.

Motto—" ALL IS WELL THAT ENDS WELL."

No. 4.

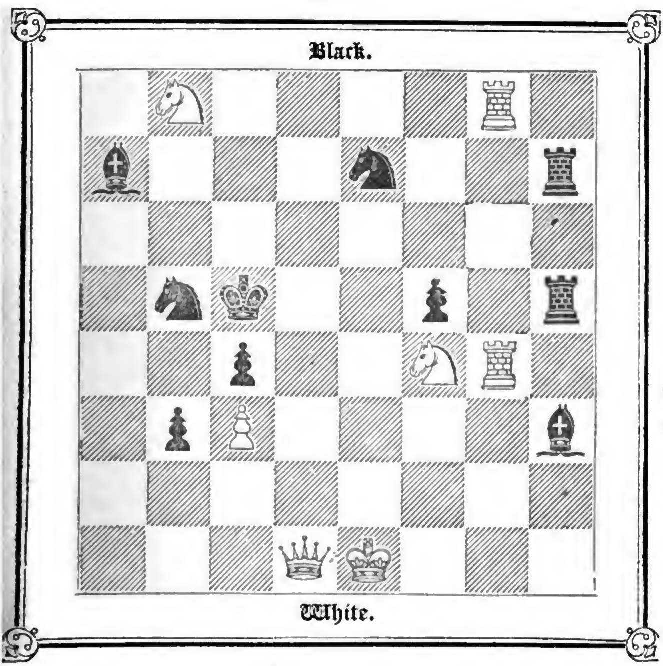


White to move, and Checkmate in 5 moves.

BY CONRAD BAYER, OF VIENNA.

Motto—"ALL IS WELL THAT ENDS WELL."

No. 5.

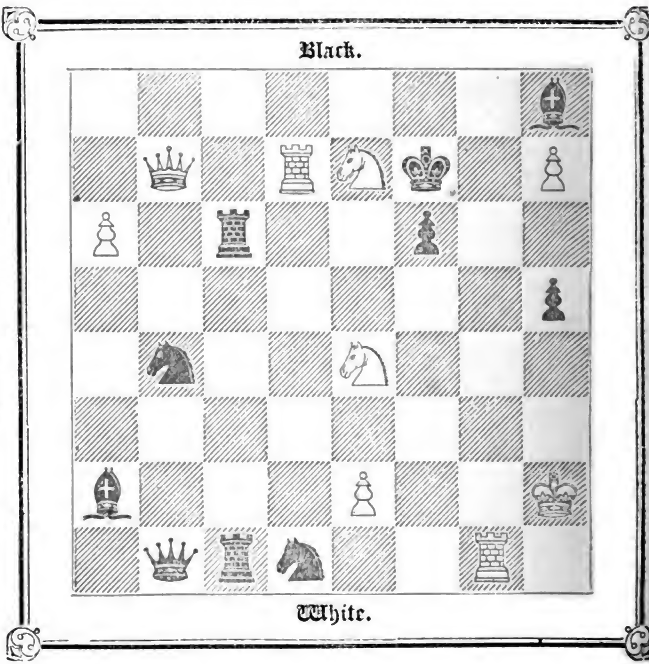


White to move, and Checkmate in 5 moves.

BY CONRAD BAYER, OF VIENNA.

Motto—"ALL IS WELL THAT ENDS WELL."

No. 6.

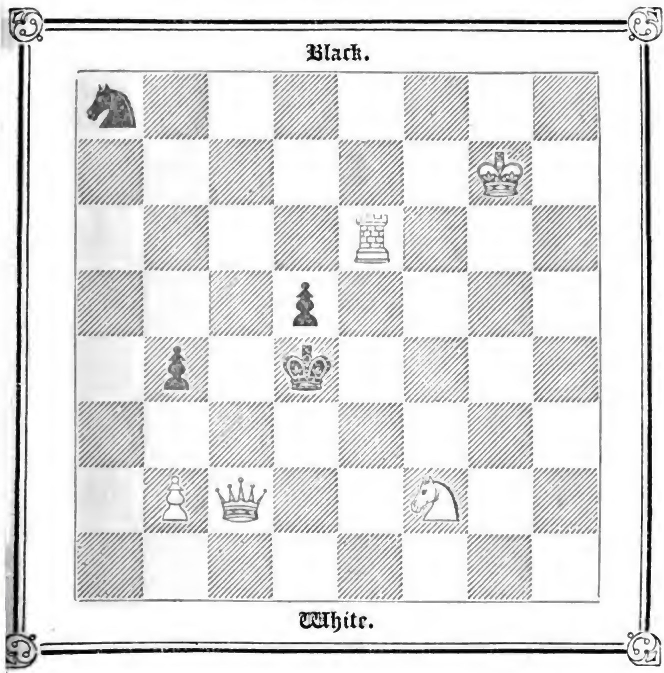


White to move, and Checkmate in 5 moves.

BY F. HEALEY, OF LONDON.

Motto—"Palmam qui Meruit Ferat."

No. 1.



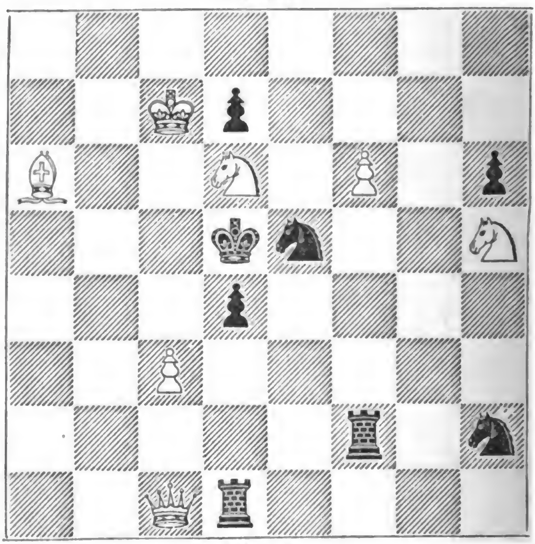
White to move, and Checkmate in 3 moves.

BY F. HEALEY, OF LONDON.

Motto—" PALMAM QUI MERUIT FERAT."

No. 2.

Black.



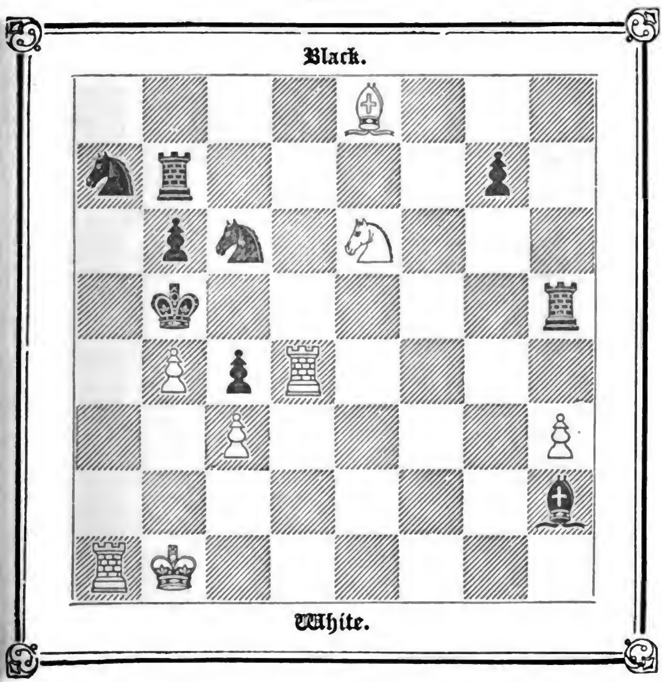
White.

White to move, and Checkmate in 4 moves.

BY F. HEALEY, OF LONDON.

Motto—" Palmam qui Meruit Ferat."

No. 3.

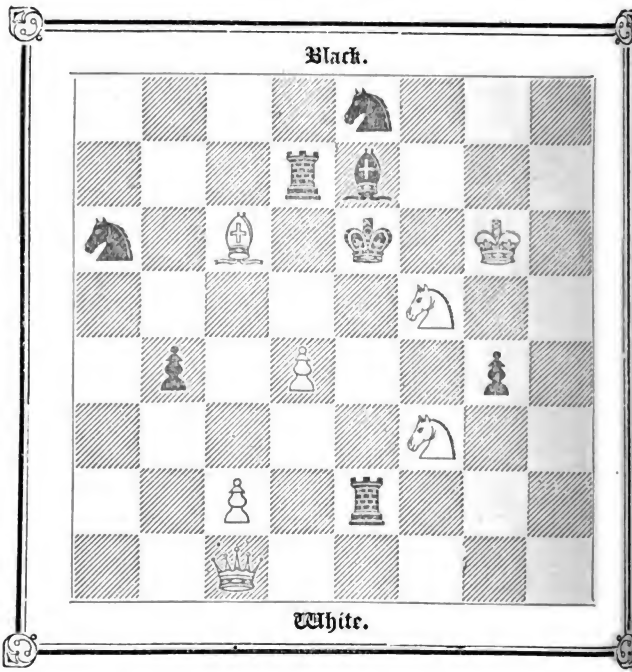


White to move, and Checkmate in 4 moves.

BY F. HEALEY, OF LONDON.

Motto—"PALMAM QUI MERUIT FERAT."

No. 4.

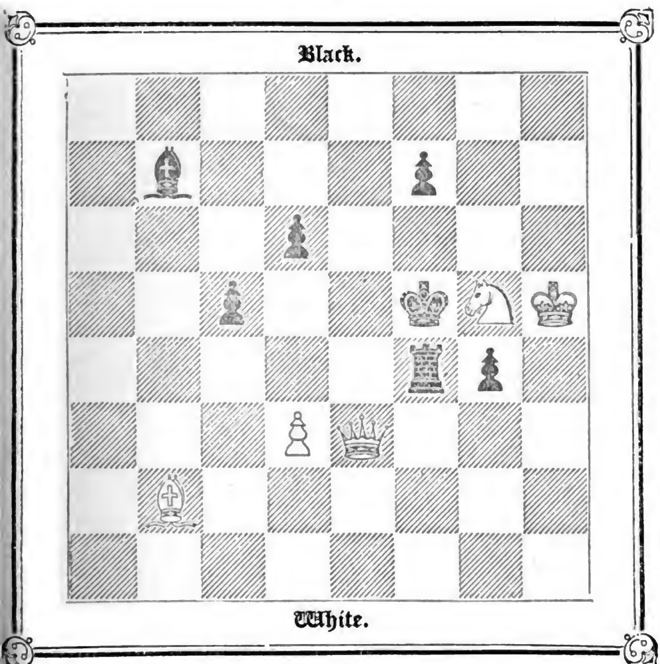


White to move, and Checkmate in 4 moves.

BY F. HEALEY, OF LONDON.

Motto—"PALMAM QUI MERUIT FERAT."

No. 5.

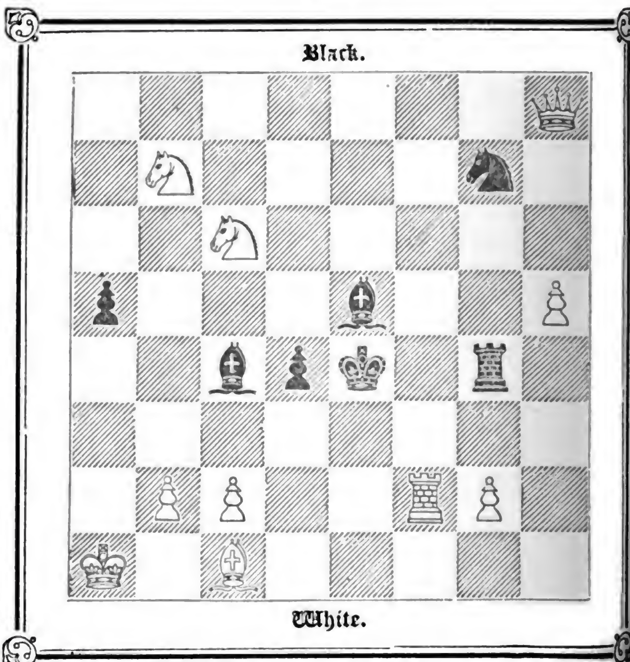


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Motto—"PALMAM QUI MERUIT FERAT."

No. 6.



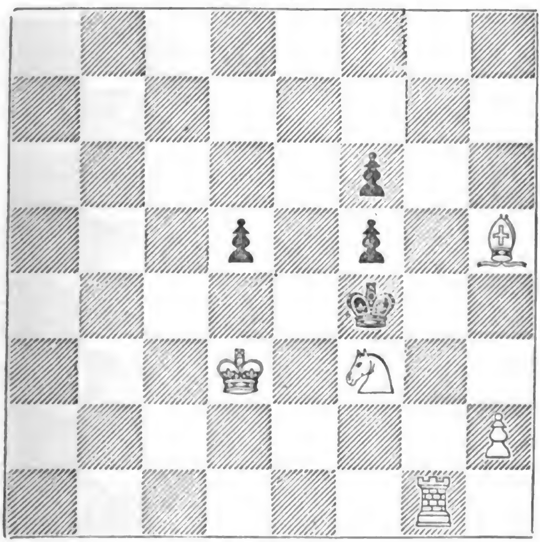
White to move, and Checkmate in 4 moves.

BY J. GRAHAM CAMPBELL, OF LONDON.

Motto—"THE AUTHOR'S DREAM."

No. 1.

Black.



White.

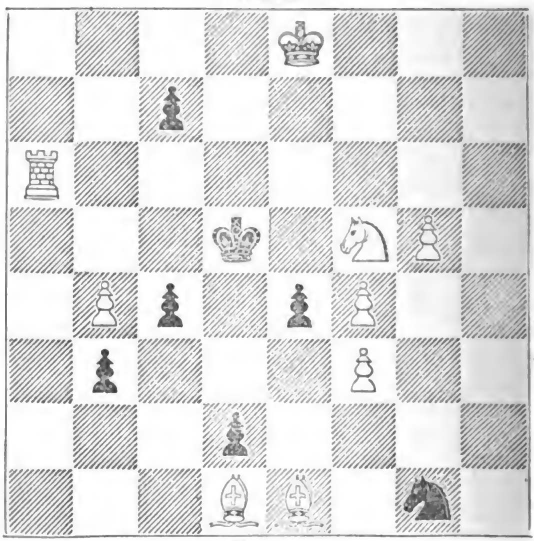
White to move, and Checkmate in 3 moves.

BY J. GRAHAM CAMPBELL, OF LONDON.

Motto—"The Author's Dream."

No. 2.

Black.



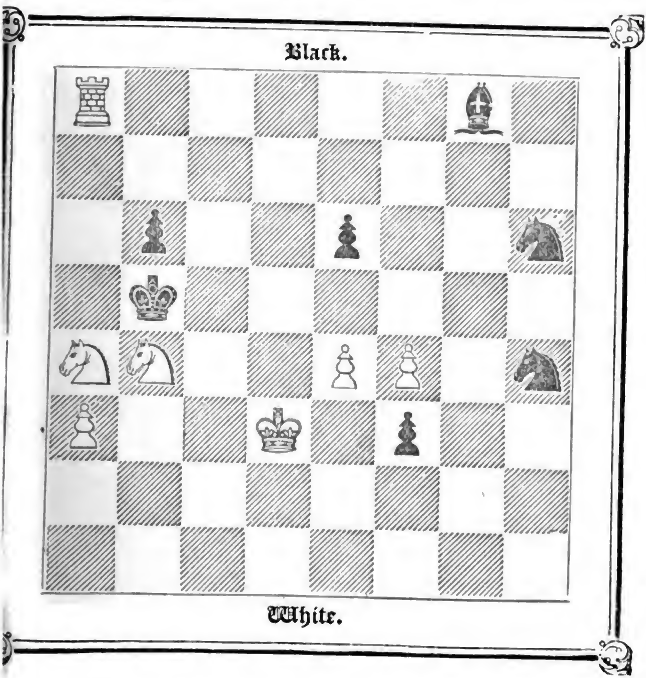
White.

White to move, and Checkmate in 4 moves.

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Motto—"The Author's Dream."

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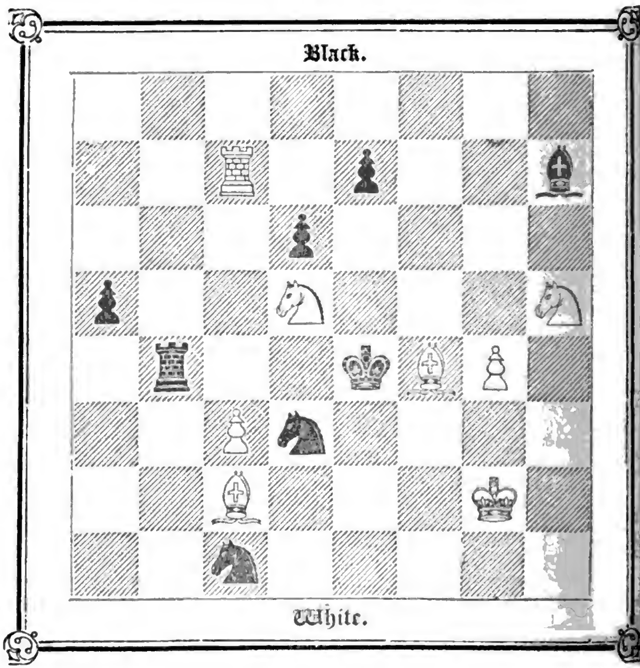


White to move, and Checkmate in 4 moves.

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Motto—" The Author's Dream."

No. 4.

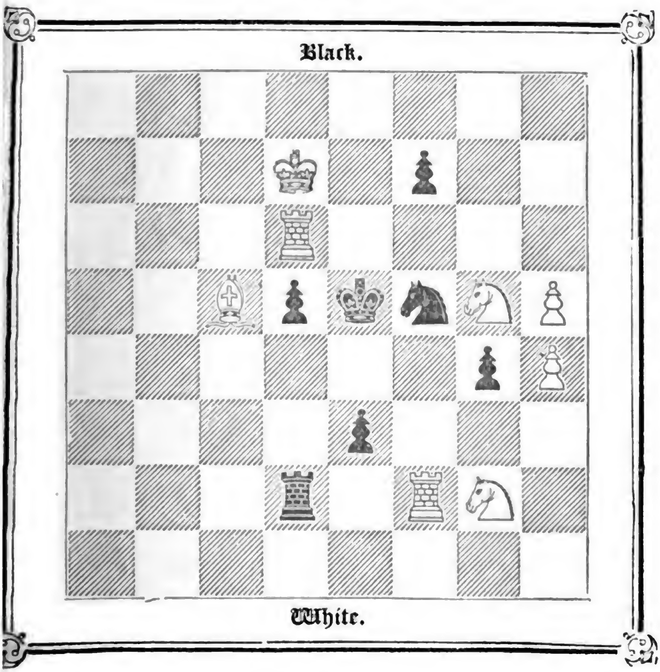


White to move, and Checkmate in 3 moves.

BY J. GRAHAM CAMPBELL, OF LONDON.

Motto—" THE AUTHOR'S DREAM."

No. 5.

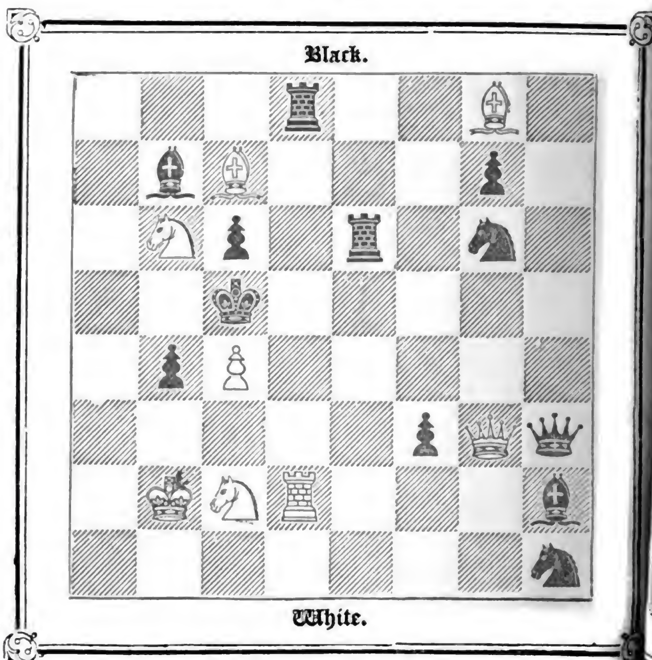


White to move, and Checkmate in 3 moves.*

BY J. GRAHAM CAMPBELL, OF LONDON.

Motto—" THE AUTHOR'S DREAM."

No. 6.



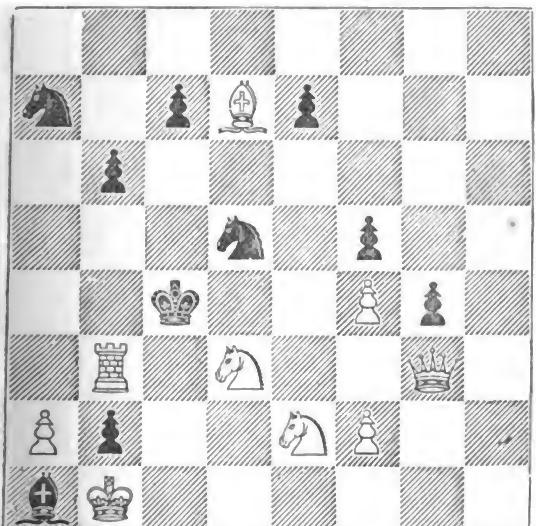
White to move, and Checkmate in 5 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 1.

Black.



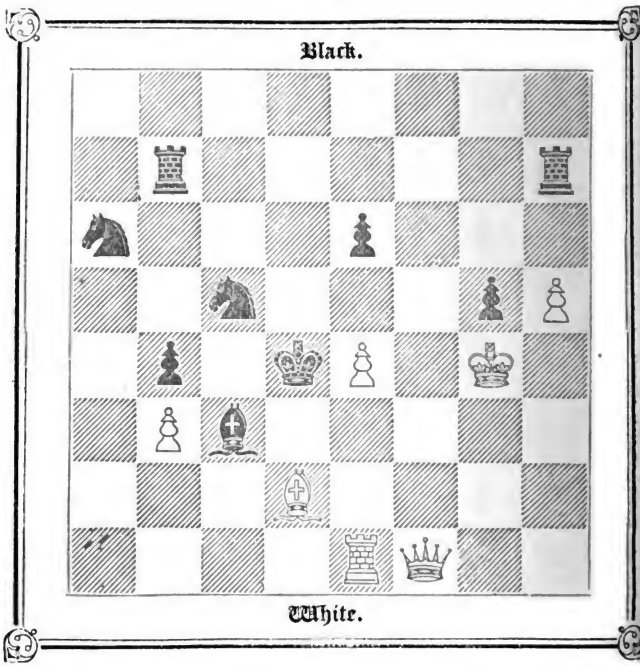
White.

White to move, and Checkmate in 3 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 2.



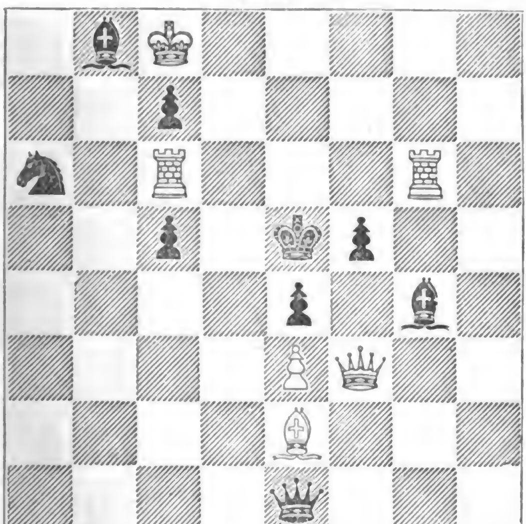
White to move, and Checkmate in 4 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 3.

Black.



White.

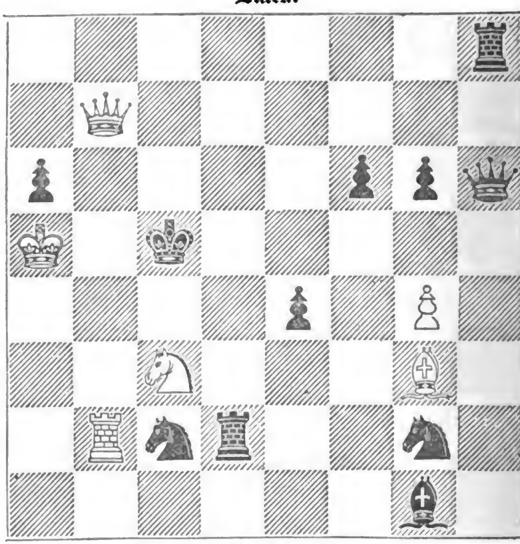
White to move, and Checkmate in 4 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 4.

Black.



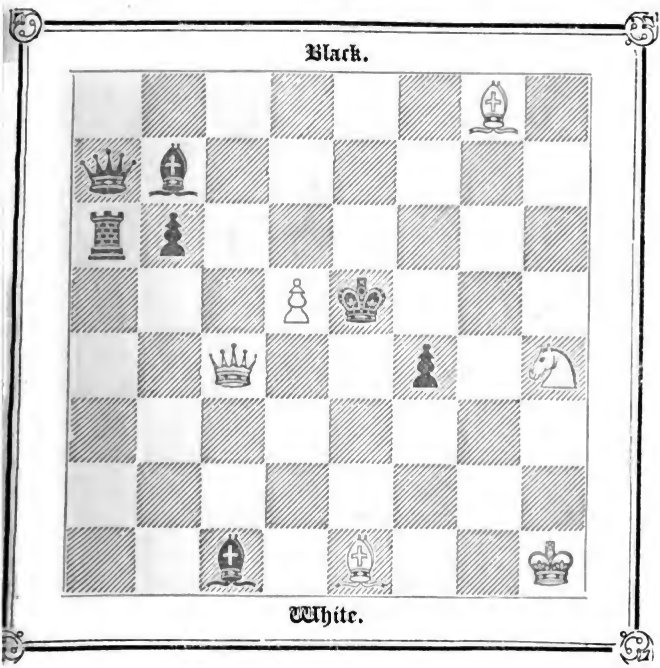
White.

White to move, and Checkmate in 5 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 5.



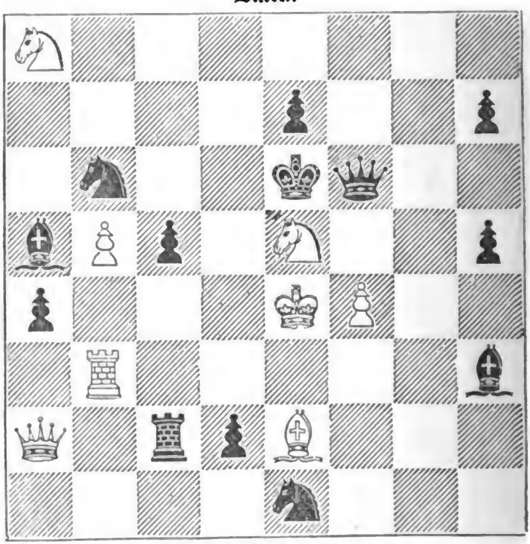
White to move, and Checkmate in 5 moves.

BY HERR BAYER, OF VIENNA, & COUNT PONGRAEZ (EINSIEDLER OF TYRNAU).

Motto—"JEDER THUT SEIN BESTES."

No. 6.

Black.



White.

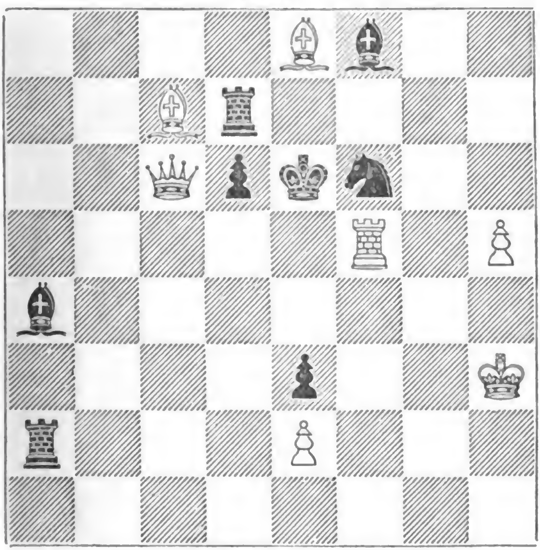
White to move, and Checkmate in 6 moves.

BY R. WILLMERS, OF VIENNA.

Motto—"A KINGDOM FOR A HORSE."

No. 1.

Black.



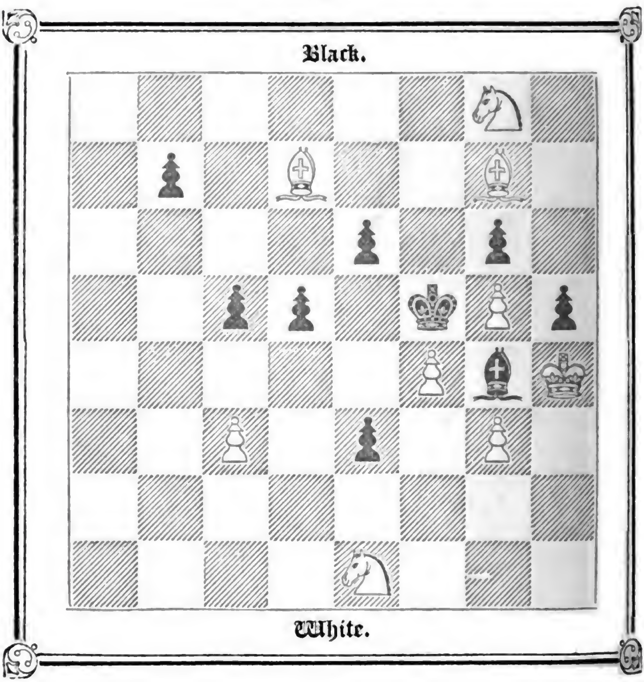
White.

White to move, and Checkmate in 3 moves.

BY R. WILLMERS, OF VIENNA.

Motto—"A KINGDOM FOR A HORSE."

No. 2.



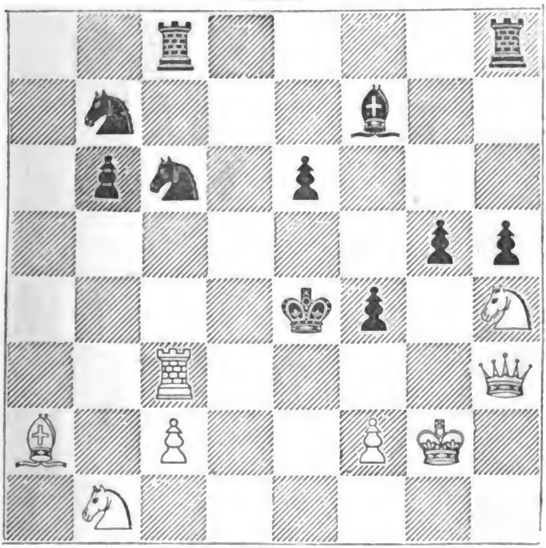
White to move, and Checkmate in 4 moves.

BY R. WILLMERS, OF VIENNA.

Motto—" A Kingdom for a Horse."

No. 3.

Black.



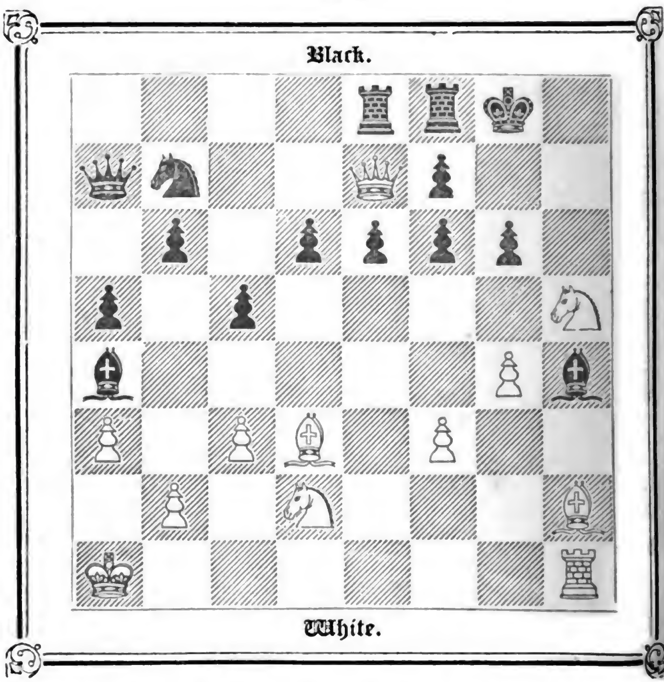
White.

White to move, and Checkmate in 4 moves.

BY R. WILLMERS, OF VIENNA.

Motto—"A Kingdom for a Horse."

No. 4.

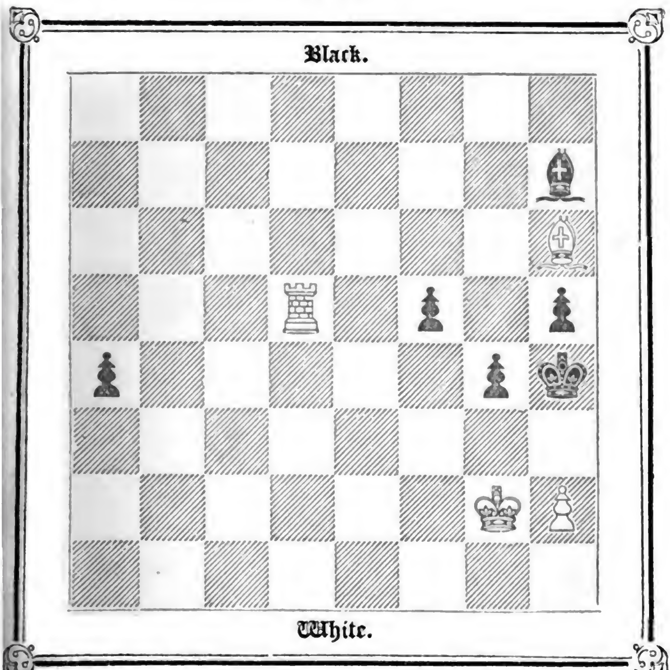


White to move, and Checkmate in 5 moves.

BY R. WILLMERS, OF VIENNA.

Motto—"A Kingdom for a Horse."

No. 5.

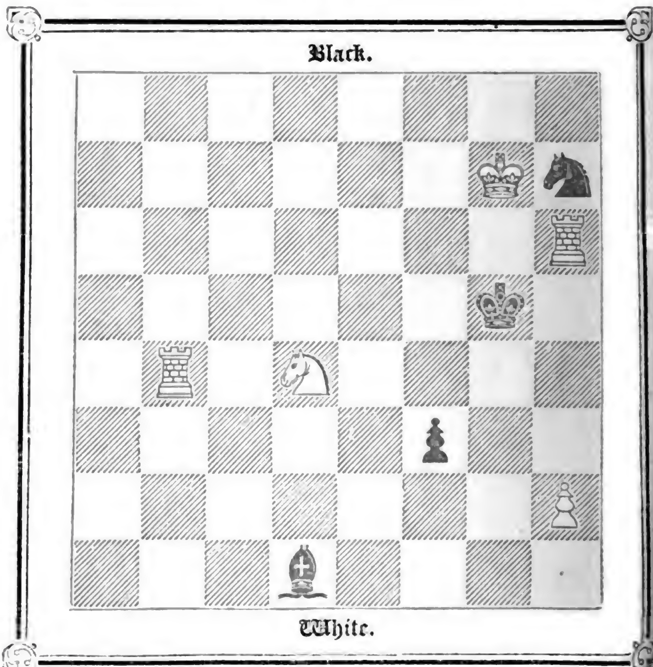


White to move, and Checkmate in 5 moves.

BY R. WILLMERS, OF VIENNA.

Motto—"A KINGDOM FOR A HORSE."

No. 6.



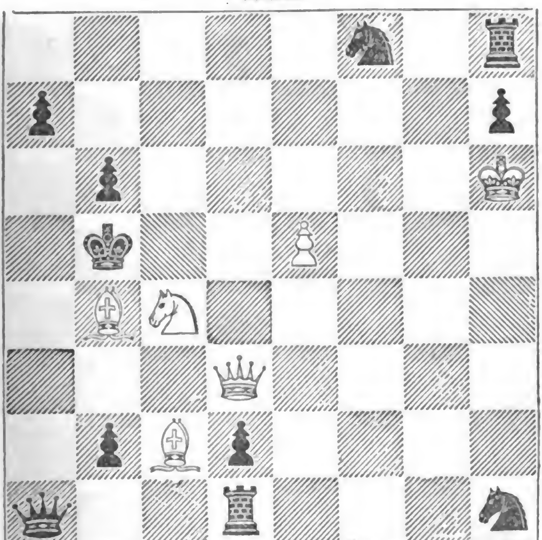
White to move, and Checkmate in 4 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"Matt Ohne Ermatten."

No. 1.

Black.



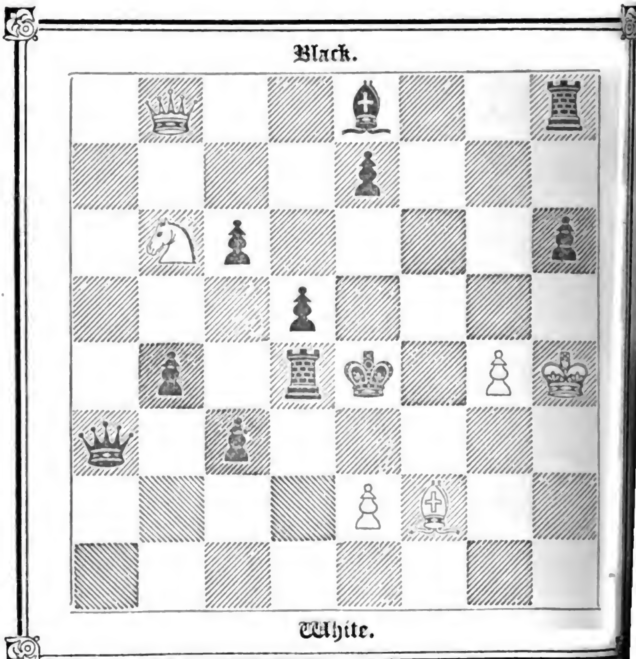
White.

White to move, and Checkmate in 3 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"MATT OHNE ERMATTEN."

No. 2.

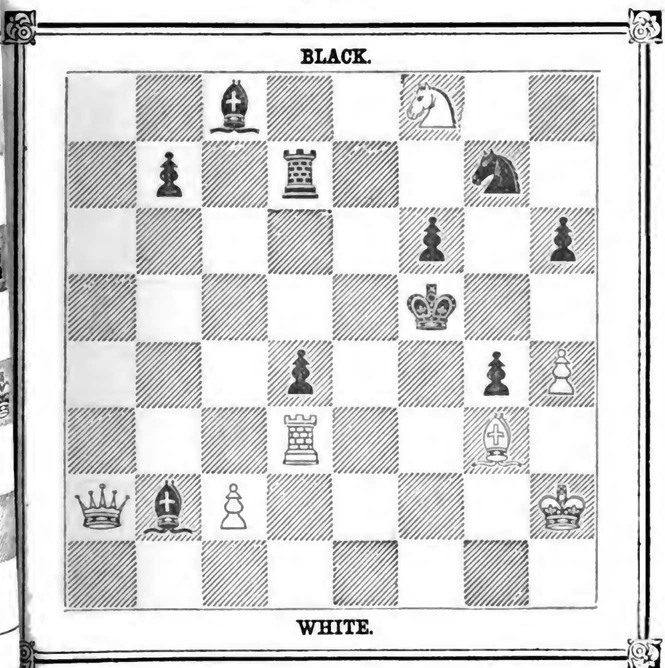


White to move, and Checkmate in 4 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"Matt Ohne Ermatten."

No. 3.

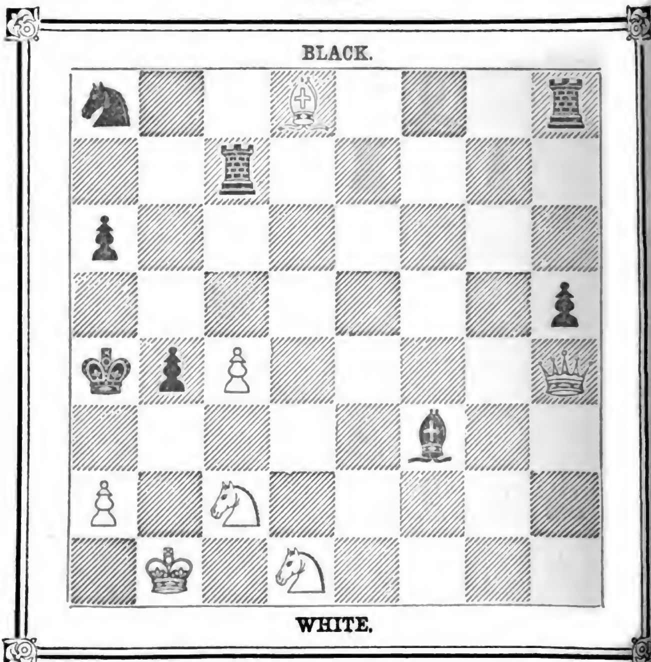


White to move, and Checkmate in 4 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"MATT OHNE ERMATTEN."

No. 4.

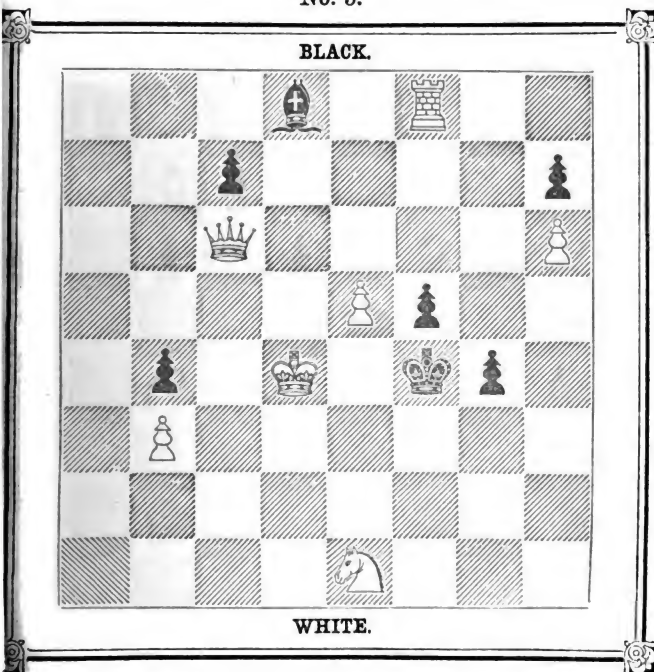


White to move, and Checkmate in 4 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"Matt Ohne Ermatten."

No. 5.

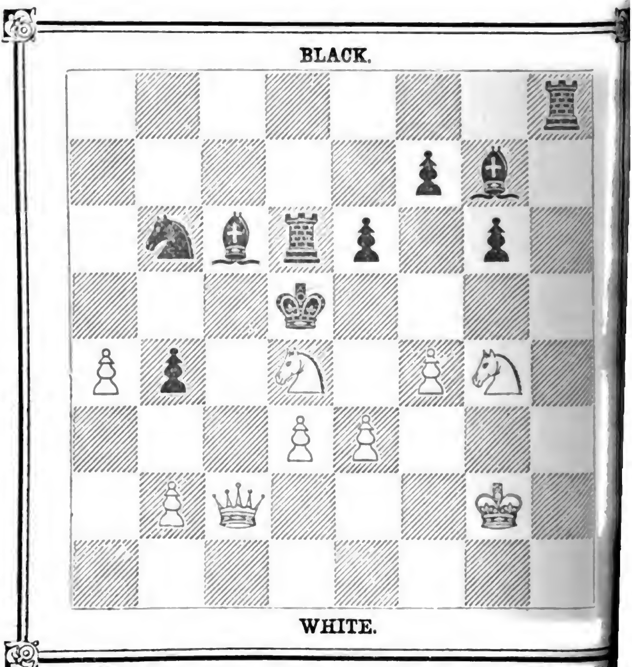


White to move, and Checkmate in 4 moves.

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—"MATT OHNE ERMATTEN."

No. 6.

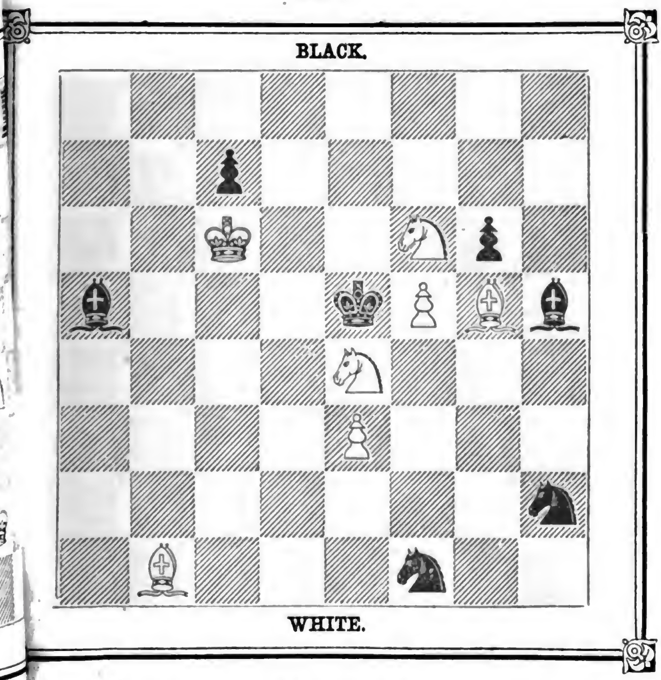


White to move, and Checkmate in 5 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 1.



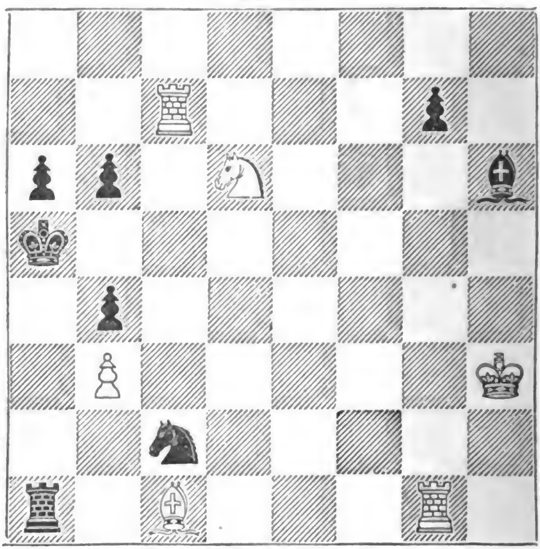
White to move, and Checkmate in 3 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 2.

BLACK.



WHITE.

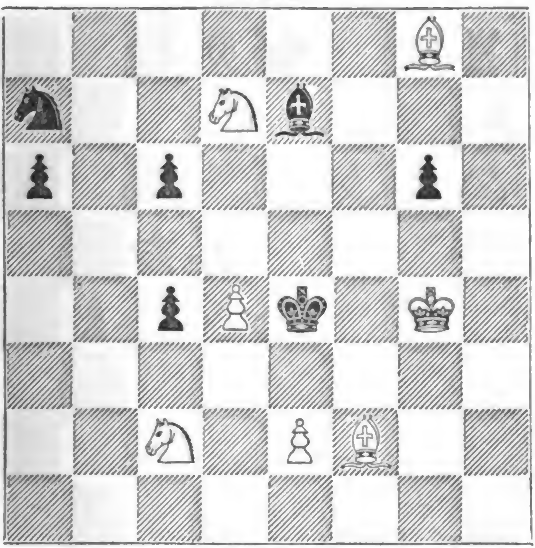
White to move, and Checkmate in 3 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 3.

BLACK.



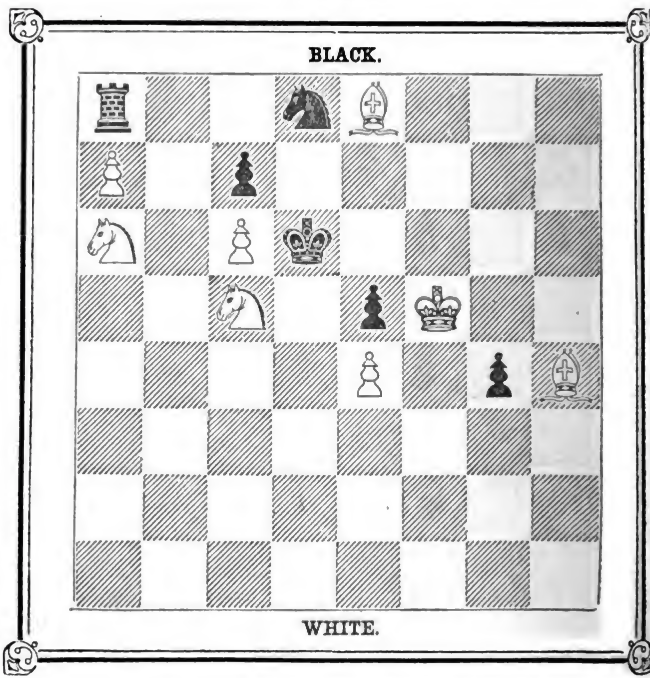
WHITE.

White to move, and Checkmate in 3 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 4.

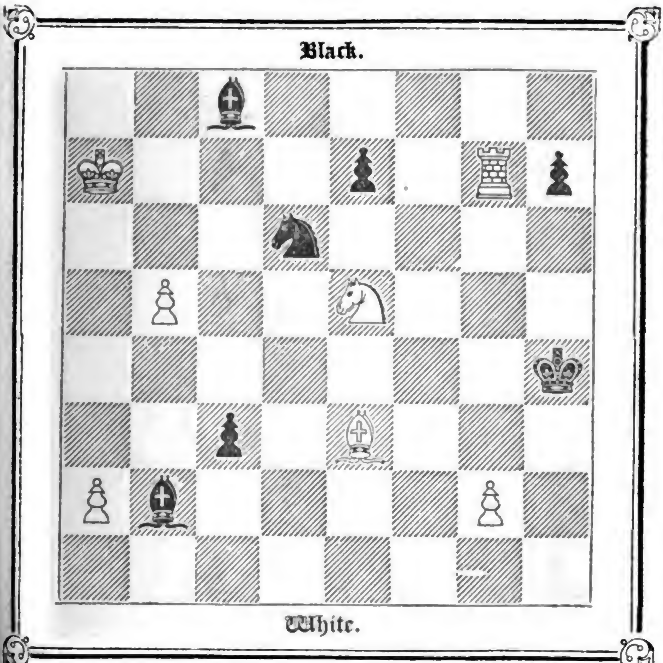


White to move, and Checkmate in 4 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 5.



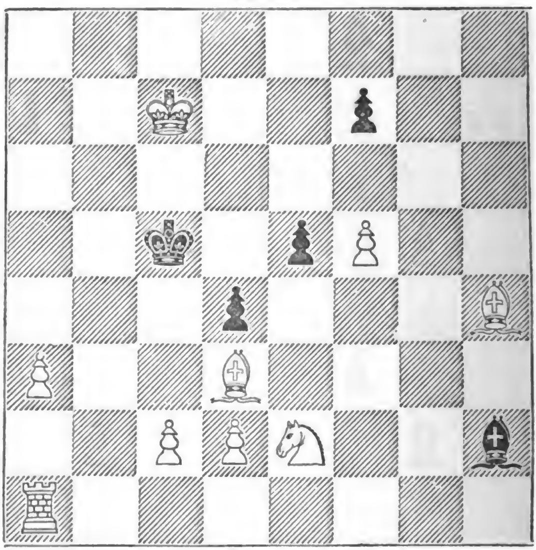
White to move, and Checkmate in 5 moves.

BY E. GRODEMANGE, OF PARIS.

Motto—" G——e."

No. 6.

Black.



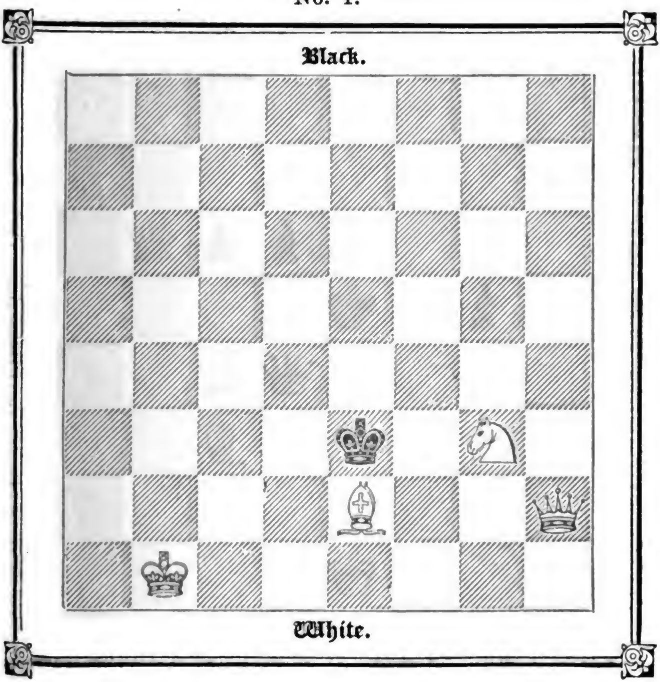
White.

White to move, and Checkmate in 5 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 1.



White to move, and Checkmate in 3 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 2.

Black.



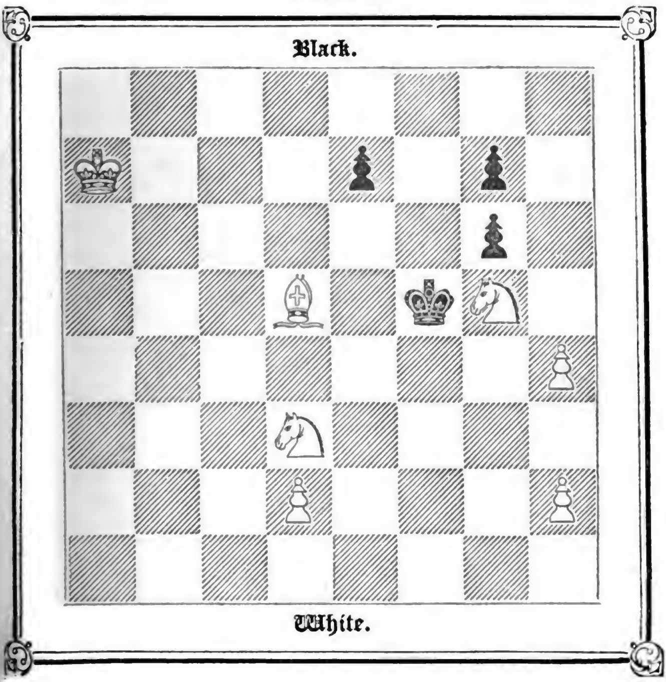
White.

White to move, and Checkmate in 3 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 3.

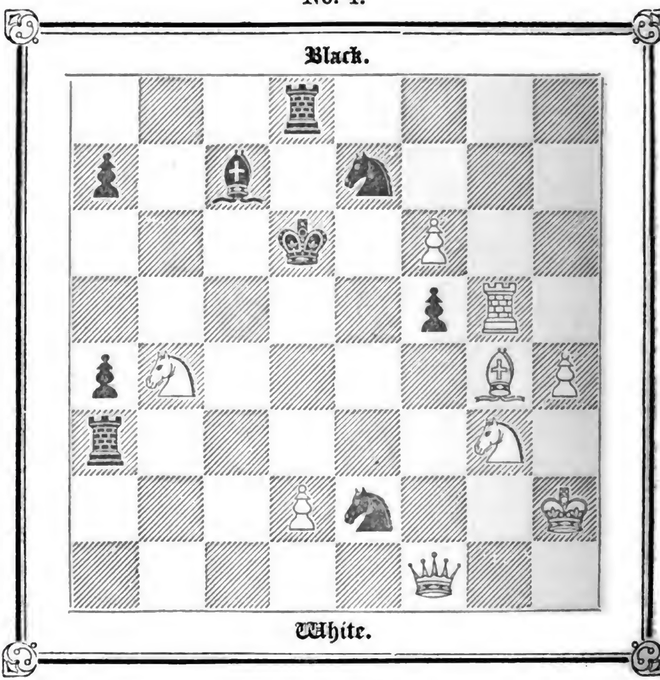


White to move, and Checkmate in 4 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 4.



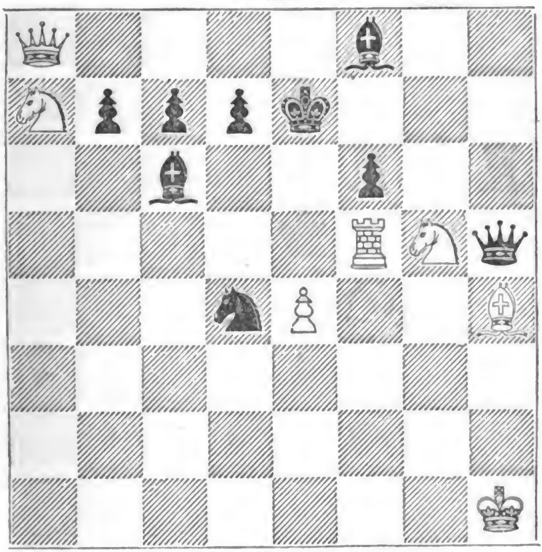
White to move, and Checkmate in 4 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 5.

Black.



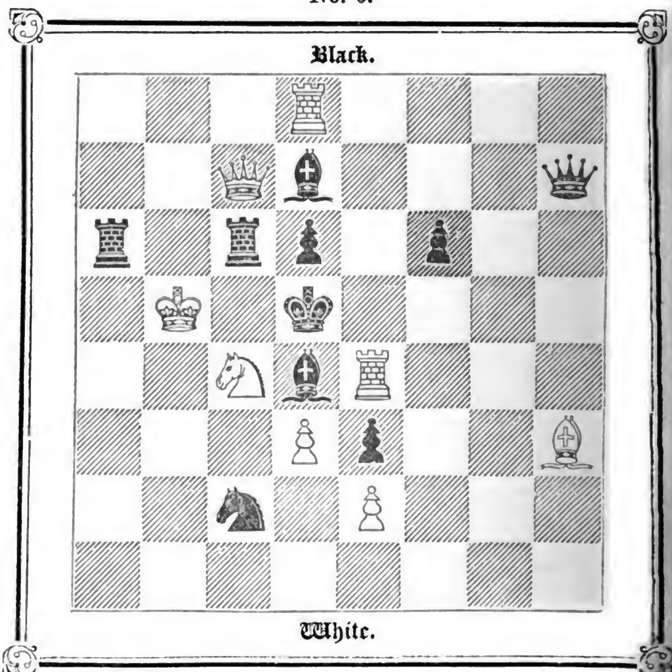
White.

White to move, and Checkmate in 5 moves.

BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Motto—" H——e."

No. 6.



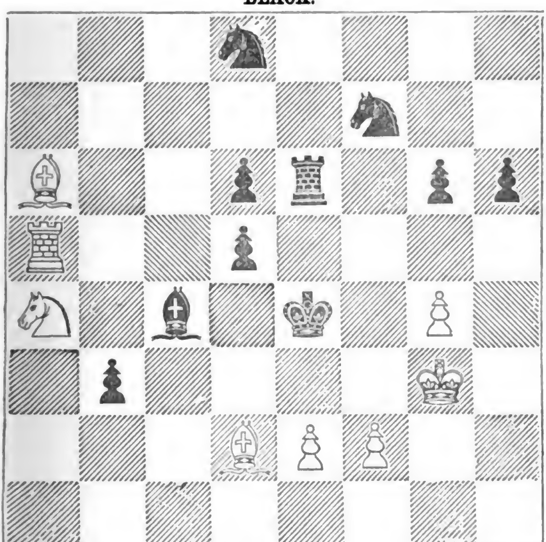
White to move, and Checkmate in 7 moves.

BY ——, OF HANOVER.

Motto—" Böse Menschen."

No. 1.

BLACK.



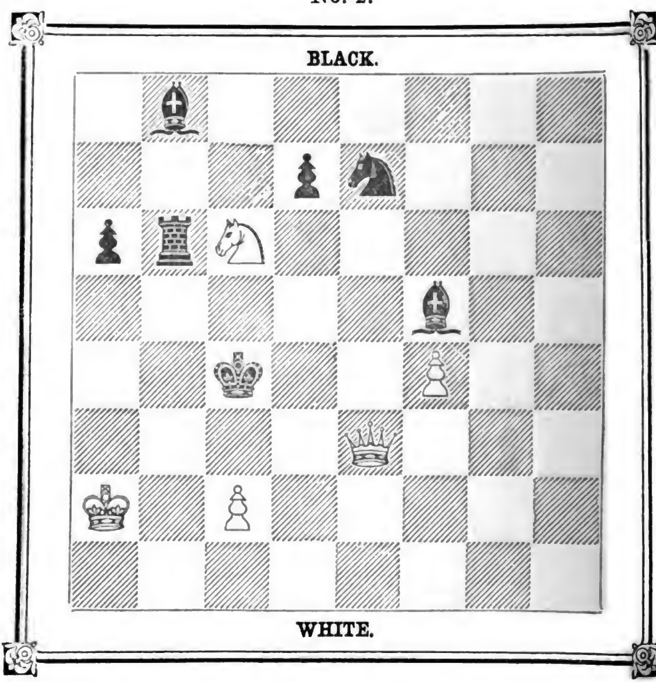
WHITE.

White to move, and Checkmate in 3 moves.

BY ——, OF HANOVER.

Motto—" Böse Menschen."

No. 2.



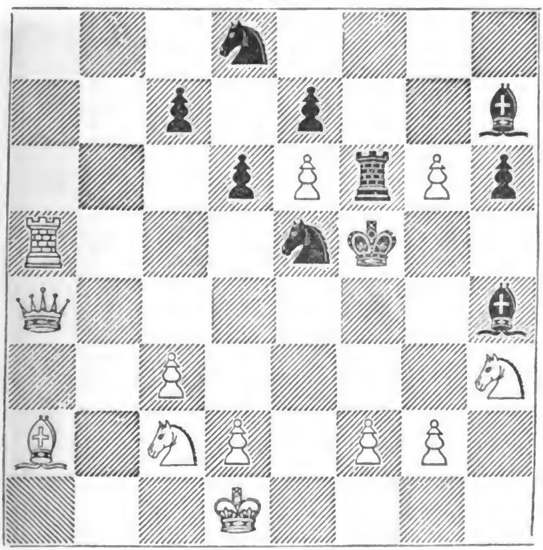
White to move, and Checkmate in 3 moves.

BY ——, OF HANOVER.

Motto—" Böse Menschen."

No. 4.

BLACK.



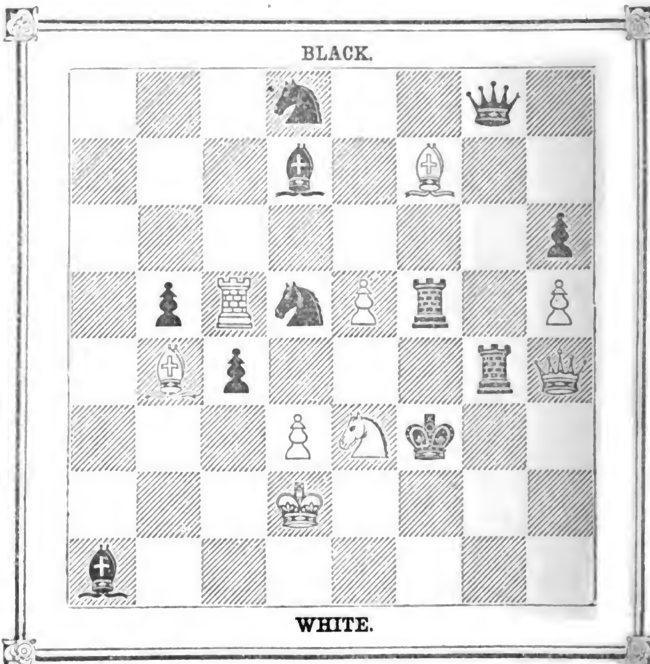
WHITE.

White to move, and Checkmate in 4 moves.

BY ——, OF HANOVER.

Motto—“ Böse Menschen.”

No. 5.

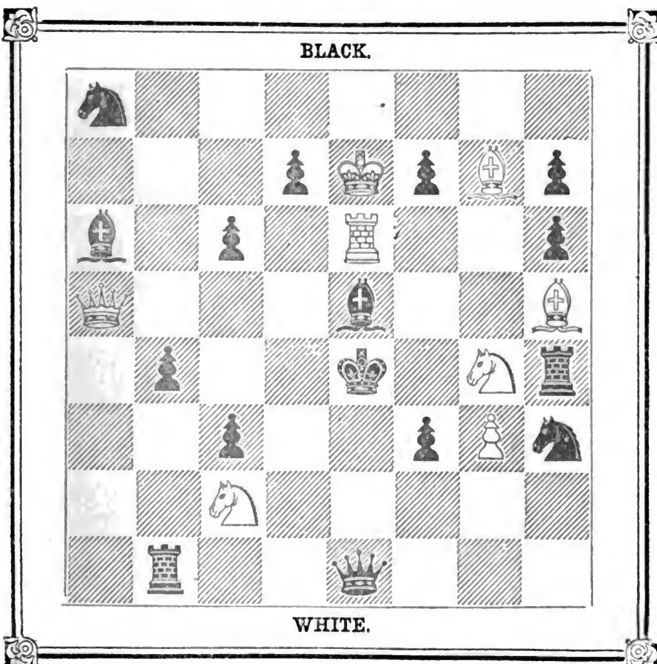


White to move, and Checkmate in 5 moves.

BY ———, OF HANOVER.

Motto—" Böse Menschen."

No. 6.



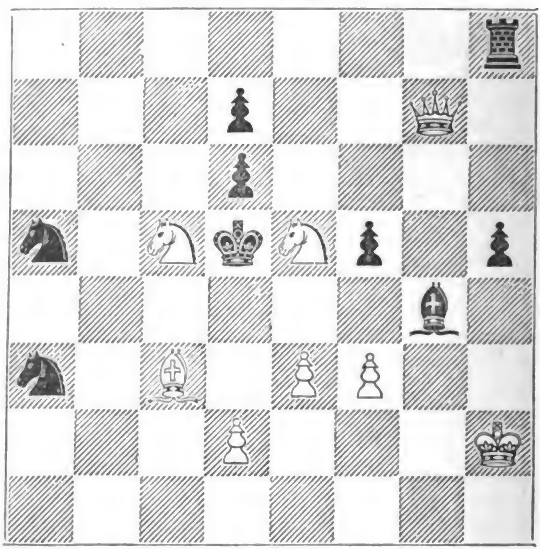
White to move, and Checkmate in 5 moves.

BY ANTON NOVOTNY, OF VIENNA.

Motto—" A. N."

No. 1.

BLACK.



WHITE.

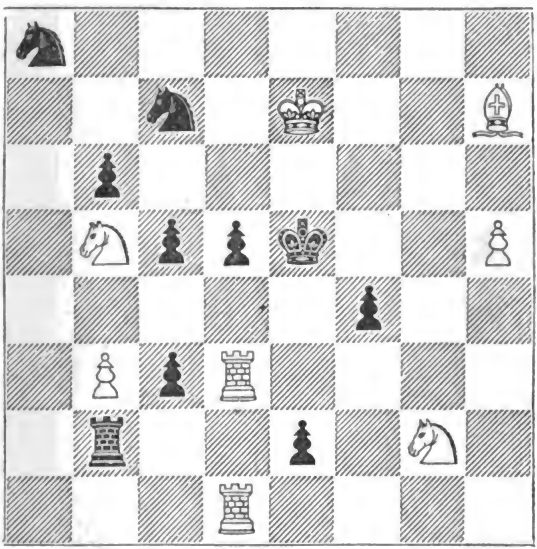
White to move, and Checkmate in 5 moves.

BY ANTON NOVOTNY, OF VIENNA.

Motto—" A. N."

No. 2.

BLACK.



WHITE.

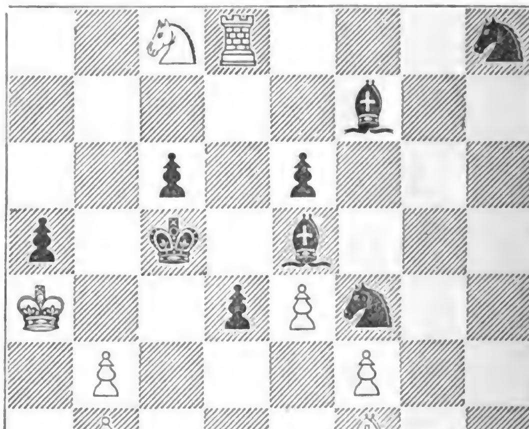
White to move, and Checkmate in 4 moves.

BY ANTON NOVOTNY, OF VIENNA.

Motto—" A. N."

No. 3.

BLACK.



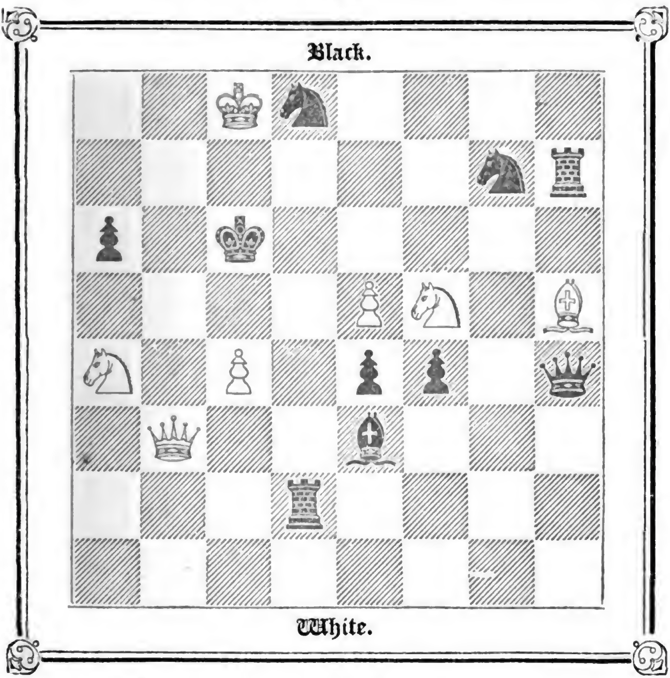
WHITE.

White to move, and Checkmate in 4 moves.

BY ANTON NOVOTNY, OF VIENNA.

Motto—" A. N."

No. 4.



White to move, and Checkmate in 3 moves.

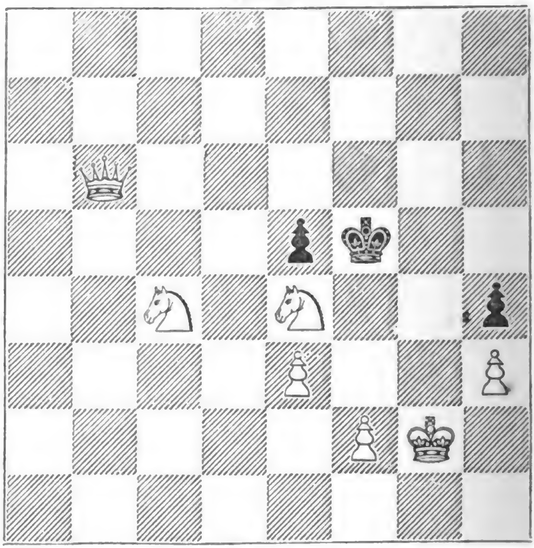
BY A. LICHTENSTEIN, OF PRUSSIA.

Motto.

" Die Launen des Geschicks für uns Probleme sind
Wo man Bei allem Grübeln nicht die Lösung find't."

No. 1.

Black.



White.

White to move, and Checkmate in 3 moves.

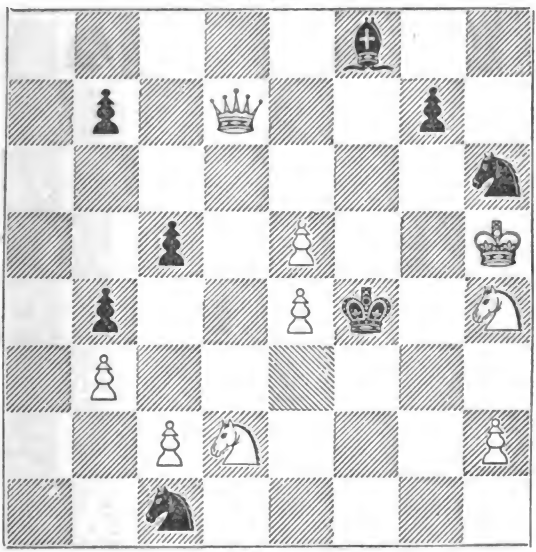
BY A. LICHTENSTEIN, OF PRUSSIA.

Motto.

"Die Launen des Geschicks für uns Probleme sind
Wo man bei allem Grübeln nicht die Lösung find't."

No. 2.

Black.



White.

White to move, and Checkmate in 4 moves.

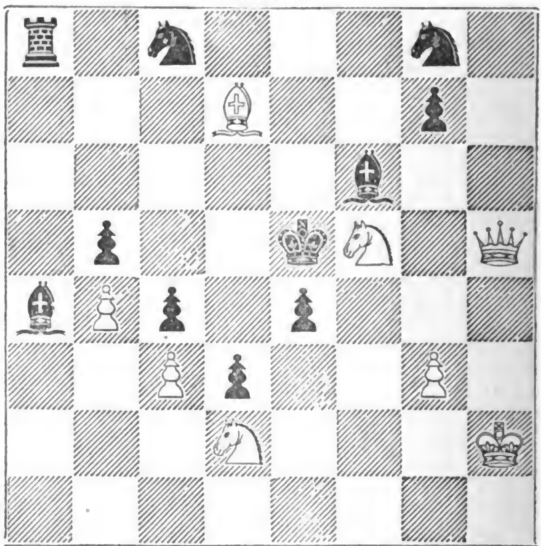
BY A. LICHTENSTEIN, OF PRUSSIA.

Motto.

"Die Launen des Geschicks für uns Probleme sind
Wo man bei allem Grübeln nicht die Lösung find't."

No. 3.

Black.



White.

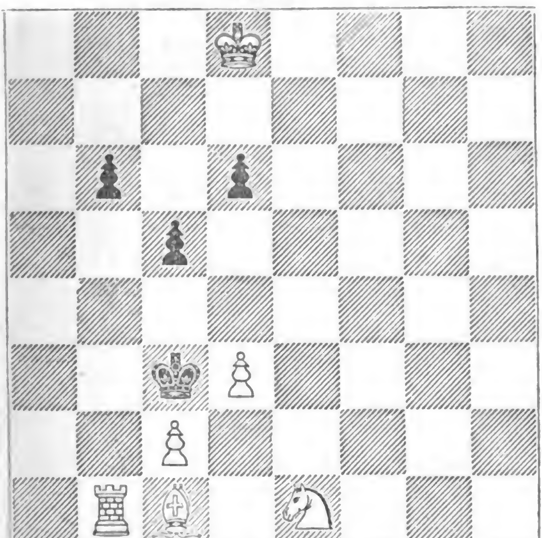
White to move, and Checkmate in 4 moves.

BY W. MARTINI, OF ELBINGRODE.

Motto—" Man läuft den grossen Herren an ihre Höfe nach."

No. 1.

Black.



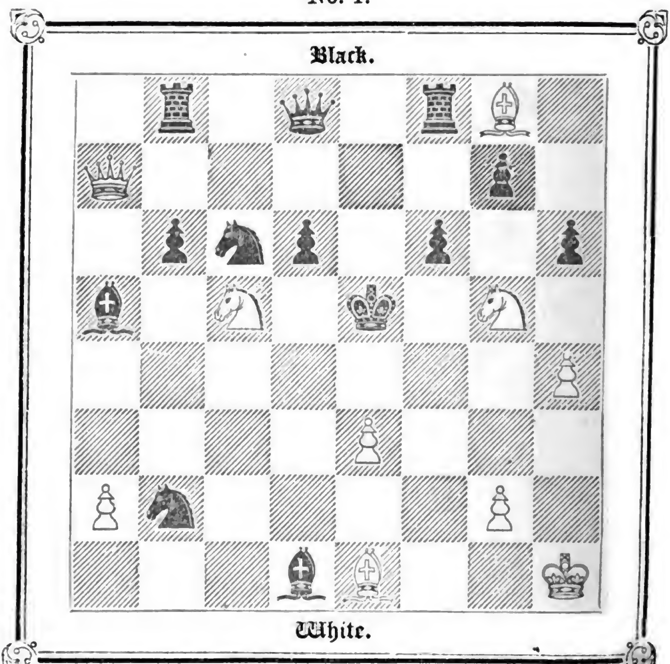
White.

White to move, and Checkmate in 5 moves.

BY F. DEACON, OF BRUGES.

Motto—" PRE-RAPHAELITE."

No. 1.

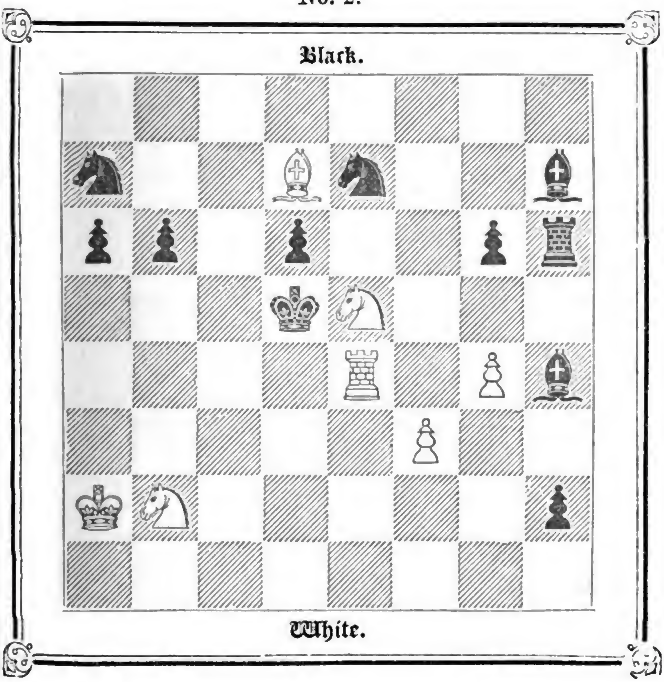


White to move, and Checkmate in 5 moves.

BY F. DEACON, OF BRUGES.

Motto—" PRE-RAPHAELITE."

No. 2.



White to move, and Checkmate in 7 moves.

SOLUTIONS.

BY CONRAD BAYER, OF VIENNA.

Motto.—"All is well that ends well."

No. 1.

White.	Black.
1. B. to R. fifth	1. Kt. takes R. or (A.)
2. Kt. to K. sixth	2. Any move
3. B. or Kt. mates.	

A.

	1. Kt. to Q. fourth
2. Kt. takes Kt.	2. Any move
3. Kt. B. or R. mates accordingly.	

No. 2.

White.	Black.
1. B. to Q. B. fourth	1. P. takes B. or (A.)
2. Kt. to Q. Kt. fifth	2. P. takes Kt. or (B.)
3. K. to Q. B. fifth	3. Any move
4. R. (dis. ch.), mate.	

A.

	1. K. to Q. fifth
2. R. to K. sixth (discovers check)	2. Kt. to K. fourth
3. R. takes Kt.	3. Any move
4. Kt. or R. mates.	

B.

	2. K. to Q. fourth
3. R. to Q. sixth (check)	3. Kt. takes R.
4. Kt. to Q. B. seventh, mate.	

No. 3.

White.	Black.
1. R. to K Kt. fifth	1. P. to Q. R. seventh, or (A.)
2. R. to Q. Kt. sixth	2. R. takes R. (best)
3. Kt. to Q. B. fourth	3. Any move
4. R. or Kt. mates.	

A.

	1. R. to Q. Kt. second
2. Kt. to Q. B. fifth (check)	2. K. to Q. R. fourth
3. Kt. fm. Q. 2nd to Q. Kt. 3rd (ch.)	3. K. to Q. Kt. third
4. R. takes R., mate.	

No. 4.

White.	Black.
1. Kt. to K. R. fifth	1. P. to Q. B. sixth (best)
2. R. to K. Kt. third	2. P. to Q. B. seventh
3. P. to K. B. fourth (check)	3. K. takes B.
4. K. to Q. fifth	4. P. Queens
5. R. to K. Kt. fifth, mate.	

No. 5.

White.	Black.
1. R. fm. K. Kt. eighth to K. Kt. sixth	1. B. takes Kt. or (A.) (B.)
2. Q. to Q. fifth (check)	2. Kt. takes Q.
3. Kt. to Q. third (check)	3. P. takes Kt.
4. R. to Q. B. fourth (check)	4. K. takes R.
5. R. to Q. B. sixth, mate.	

A.

	1. Kt. takes P.
2. Q. to Q. sixth (check)	2. K. to Q. Kt. fourth
3. Q. to Q. R. sixth (check)	3. K. to Q. B. fourth (best)
4. Kt. to Q. third (check)	4. Any move
5. Q. mates.	

B.

	1. Kt. to Q. fifth
2. Q. takes Kt. (check)	2. K. to Q. Kt. fourth
3. Q. to Q. seventh (check)	3. K. to Q. Kt. fourth (best)
Q. mates in two moves.	

No. 6.

WHITE.	BLACK.
1. Kt. takes R. (discovers check)	1. K. to K. third (best)
2. R. to K. Kt. fifth	2. P. takes R. (best)
3. R. to Q. fifth	3. K. takes R., or (A.) (B.)
4. Q. to K. B. seventh (check)	4. K. takes either Kt.
5. Q. mates accordingly.	

A.

	3. B. or Kt. takes R.
4. Q. to Q. B. eighth (check)	4. K. to K. B. second
5. Q. to K. Kt. eighth, mate.	

B.

	3. Q. takes Kt.
4. Kt. to Q. eighth (check)	4. K. to K. B. third
5. Q. to K. B. seventh, mate.	

BY F. HEALEY, OF LONDON.

Motto—"Palmam qui meruit ferat."

No. 1.

WHITE.	BLACK.
1. Q. to Q. B. sixth	1. Kt. to Q. Kt. third
2. R. to K. fifth	2. Any move
3. Q. mates.	

No. 2.

WHITE.	BLACK.
1. Q. takes R.	1. Kt. to Q. B. third, or (A.) (B.)
2. B. to Q. B. fourth (check)	2. K. to Q. B. fourth

3. Q. to Q. Kt. third, and mates next move.

A.

	1. P. to Q. sixth
2. Q. to Q. Kt. third (check)	2. Kt. to Q. B. fifth
3. B. takes Kt. (check)	3. K. moves
4. Q. mates.	

B.

White.	Black.
	1. R. takes P.
2. Q. to Q. Kt. third (check)	2. Kt. to Q. B. fifth
3. B. takes Kt. (check)	3. K. moves
4. Q. mates.	

No. 3.

White.	Black.
1. R. to Q. eighth	1. R. to Q. second
2. R. takes R.	2. B. to K. Kt. eighth, or (A.)
3. R. to Q. Kt. seventh	3. Any move
4. R. mates.	

A.

	2. R. to Q. B. fourth
3. R. to Q. Kt. seventh	3. Any move
4. R. mates.	

No. 4.

White.	Black.
1. Q. to K. Kt. fifth	1. P. takes Kt. or (A.)
2. P. to Q. fifth (check)	2. K. to K. fourth (best)
3. Q. to Q. Kt. third (check)	3. K. to K. fifth
4. P. to Q. sixth (dis. ch.), mate.	

A.

	1. B. to Q. square
2. Q. takes B.	2. R. to Kt. second (check)
3. Kt. takes R. (check)	3. Kt. takes Kt.
4. Q. mates.	

No. 5.

White.	Black.
1. Kt. to K. sixth	1. P. takes Kt. (best)
2. B. to K. fifth	2. P. takes B. (best)
3. Q. takes B. P.	3. Any move
4. Q. mates.	

No. 6.

WHITE.	BLACK.
1. Q. to Q. eighth	1. Kt. to K. third, or (A.)
2. Q. to K. B. sixth	2. B. takes Q. or (B.)
3. R. to K. B. fifth	3. Any move
4. White mates accordingly.	

A.

	1. R. to B. fifth
2. Kt. to Q. B. fifth (check)	2. K. moves
3. Q. to K. R. fourth	3. Any move
4. White mates accordingly.	

B.

	2. B. to K. B. fifth
3. R. takes B. (check)	3. Any move
4. Q. or Kt. mates.	

BY J. GRAHAM CAMPBELL, OF LONDON.

Motto—" The Author's Dream."

No. 1.

WHITE.	BLACK.
1. R. to K. Kt. sixth	1. P. moves
2. B. to K. Kt. fourth	2. P. takes B.
3. R. takes B. P., mate.	

No. 2.

WHITE.	BLACK.
1. B. to K. Kt. third	1. P. takes P., or (A.)
2. R. to K. sixth	2. K. takes R.
3. Kt. to K. seventh	3. Any move
4. P. to K. B. fifth (dis. ch.), mate.	

A.

	1. Kt. takes P.
2. B. to K. B. second	2. P. to Q. B. third
3. Kt. to K. seventh (check)	3. K. moves
4. R. mates.	

No. 3.

White.	Black.
1. P. to K. fifth	1. B. to R. second (check)
2. P. to K. B. fifth	2. B. takes P. (check)
3. K. to Q. fourth	3. Any move
4. Kt. mates.	

No. 4.

White.	Black.
1. Kt. to K. third	1. P. to K. third
2. Kt. to Q. fifth	2. K. or P. takes Kt.
3. R. or Kt. mates accordingly.	

No. 5.

White.	Black.
1. R. to K. B. fourth	1. R. takes Kt.
2. R. to K. B. sixth	2. K. takes either R.
3. B. mates accordingly.	

No. 6.

White.	Black.
1. Q. to K. square	1. B. to K. fourth (ch.), or (A.)
2. R. to Q. fourth	2. B. takes R. (check)
3. Q. to Q. B. third	3. B. or P. takes Q. (check)
4. K. to Q. Kt. third	4. Any move
5 Kt. mates.	

A.

	1. P. to K. B. seventh
2. Kt. to Q. seventh (check)	2. R. takes Kt. (best)
3. R. to Q. fifth (check)	3. P. takes R. (best)
4. Q. takes Kt. P. (check)	4. K. moves
5. Q. to Q. Kt. sixth, mate.	

BY GRAF POUGRAEZ (EINSIEDLER, OF TYRAU), AND CONRAD BAYER, OF VIENNA.

(*Joint Production.*)

Motto—"Jeder thut sein bestes."

No. 1.

WHITE.	BLACK.
1. B. to K. sixth	1. Kt. to Q. B. 3
2. P. to Q. R. third	2. Any move
3. Kt. or R. mates	

No. 2.

WHITE.	BLACK.
1. B. to K. third (check)	1. K. takes P. or (A.)
2. B. takes Kt. (check)	2. K. to Q. fourth, or (B.)
3. R. takes P.	3. Any move
4. Mates.	

A.

	1. K. to K. fourth
2. B. to K. B. fourth (check)	2. K. to K. B. third, or (*a*)
3. B. to Q. sixth (check)	3. K. moves
4. Q. mates.	

(*a*) If P. takes B., Q. takes P. (check), and mates next move.

B.

	2. B. takes R.
3. Q. to Q. B. fourth (check)	3. K. to K. fourth
4. Q. to Q. fourth, mate.	

No. 3.

WHITE.	BLACK.
1. R. from Kt. sixth to K. sixth (ch.)	1. K. moves
2. R. takes K. P.	2. B. takes Q. or (A.) (B.)
3. B. to Q. B fourth (check)	3. K. takes either R.
4. R. to K. sixth, mate.	

WHITE.	BLACK.
	A.
	2. P. to K. B. fifth (dis. check)
3. Q. takes B.	3. Any move
4. Q. mates.	

B.

WHITE.	BLACK.
	2. Q. to Q. seventh

3. R. to Q. fourth (check), and mates next move.

No. 4.

WHITE.	BLACK.
1. B. to K. fifth	1. P. takes B. (best)
2. R. takes Kt.	2. K. to Q. fifth, or (A.) (B.) (C.)
3. Q. takes P. (check)	3. K. moves
4. Q. to Q. fifth (check)	4. R. takes Q.
5. Kt. to Q. Kt. fifth (dis. ch.), mate.	

A.

WHITE.	BLACK.
	2. K. to Q. third
3. Kt. to Q. Kt. fifth (check)	3. K. moves, or P. takes Kt.

4. R. to Q. B. sixth (check), and mates next move.

B.

WHITE.	BLACK.
	2. R. from R. sq. to Q. sq.
3. Q. to Q. Kt. sixth (check)	3. K. moves
4. Q. to Kt. fourth	4. K. moves
5. Q. takes P., mate.	

C.

WHITE.	BLACK.
	2. Q. to K. sixth
3. Q. to Q. fifth (check)	3. R. takes Q.

4. Kt. to Q. Kt. fifth (discovers check), and mates next move.

No. 5.

WHITE.	BLACK.
1. Q. to Q. B. third (check)	1. K. to Q. third, or (A.)
2. Kt. to K. B. fifth (check)	2. K. to Q. second
3. B. to K. sixth (check)	3. K. to Q. square (best)

4. B. to K. R. fourth (check), and Q. mates next move.

A.

White.	Black.
	1. K. to K. fifth
2. Kt. to K. B. fifth	2. K. takes Kt. or (B.)
3. B. to K. R. seventh (check)	3. K. moves

4. Q. either to Kt. 7th or R. 3rd (ch.), and mates next move accordingly.

B.

White.	Black.
	2. P. to B. sixth
3. Q. to Q. fourth (check)	3. K. takes Kt.
4. B. to R. seventh (check)	4. K. moves.
5. Q. mates.	

No. 6.

White.	Black.
1. Kt. to B. seventh (check)	1. K. moves
2 Kt. to K. eighth (check)	2. K. moves
3. R. takes B. (discover check)	3. R. takes Q.
4. B. to Kt. fourth (check)	4. P. takes Kt.

5. R. to K. R. sixth, and P. mates next move.

BY R. WILLMERS, OF VIENNA.

Motto—"A kingdom for a horse!"

No. 1.

White.	Black.
1. Q. to Q. B. fifth	1. R. takes B.
2. Q. takes K. P. (check)	2. K. takes R. or Kt. covers
3. Mates accordingly.	

No. 2.

White.	Black.
1. B. to Q. fourth	1. P. takes B.
2. Kt. to K. B. sixth	2. P. to K. seventh
3. Kt. to Q. B. second	3. Any move
4. Kt. mates.	

No. 3.

White.	Black.
1. R. to Q. B. fifth	1. R. to Q. square (best)
2. Q. to K. B. third (check)	2. K. to Q. fifth
3. Q. to Q. B. third (check)	3. K. moves
4. P. mates.	

No. 4.

White.	Black.
1. B. to K. fifth	1. R. takes Q. or (A.)
2. R. takes B.	2. P. takes B.
3. Kt. to B. sixth (check)	3. K. moves
4. R. to R. seventh (check)	4. K. takes Kt.
5. Kt. mates.	

A.

	1. P. takes Kt.
2. Q. takes P. at Black K. B. third	2. B. takes Q.
3. B. takes B., and mates in two moves.	

No. 5.

White.	Black.
1. R. to Q. third	1. B. moves, or P. to R. sixth
2. R. to K. R. third (check)	2. P. takes R.
3. K. to B. third	3. Any move
4. K. to B. fourth	4. Any move
5. B. mates.	

No. 6.

White.	Black.
1. R. to K. R. fifth (check)	1. K. takes R. or (A.)
2. Kt. to K. B. fifth	2. Any move
3. Kt. to K. Kt. third	3. Any move
4. P. mates.	

A.

	1. K. to Kt. fifth
2. Kt. to K. second (dis. check)	2. K. takes R.
3. Kt. to K. Kt. third	3. K. moves
4. P. mates.	

BY FRANZ DELLA TORRE, OF VIENNA.

Motto—Matt ohne Ermatten.

No. 1.

WHITE.	BLACK.
1. Q. to K. fourth	1. K. takes B. or (A.)

2. Kt. to Q. R. third or Q. sixth (check), and mates next move.

A.

	1. Kt. to K. B. seventh
2. Kt. to Q. six (check)	2. K. to R. third
3. Q. mates.	

No. 2.

WHITE.	BLACK.
1. Kt. to Q. R. fourth	1. R. to Q. B. 5th, or P. to K. 4th (*a*)
2. Kt. to Q. B. fifth (check)	2. R. takes Kt., or K. to K. B. fifth,
3. B. to Q. fourth	3. Any move
4. Q. mates accordingly.	

(*a*) 1. If Q. takes Kt. 2. White replies Q. to K. Kt. third, and mates the next move.

No. 3.

WHITE.	BLACK.
1. Q. to Q. B. fourth	1. P. to Q. Kt. fourth, or (A.)
2. R. to K. B. third (check)	2. K. to K. fifth, or (B.)
3. R. to K. third (check)	3. K. takes R.
4. Q. mates.	

A.

	1. R. to K. second
2. Q. to Q. fifth (check)	2. R. interposes
3. R. to K. B. third (check)	3. P. takes R.
4. Q. mates.	

B.

	2. P. takes R.

3. Q. to Q. third (check), and mates next move.

No. 4.

White.	Black.
1. Q. to K. seventh	1. R. takes P. (best)
2. Q. to Q. B. fifth	2. R. takes Q.
3. Kt. to Q. Kt. second (check)	3. K. moves
4. Kt. mates.	

No. 5.

White.	Black.
1. R. to K. Kt. eighth	1. B. to K. Kt. fourth (best)
2. R. to K. Kt. seventh	2. B. moves, or (A.)
3. Q. to K. B. third (check)	3. P. takes Q.
4. Kt. mates.	

A.

	2. K. to K. Kt. sixth

3. Q. to K. Kt. second (check), and mates next move.

No. 6.

White.	Black.
1. Q. to Q. B. square	1. P. to K. B. fourth (best), or (A.)
2. P. to K. fourth (check)	2. P. takes P. (best)
3. Q. to Q. B. fifth (check)	3. K. takes Q.
4. Kt. to Q. Kt. third (check)	4. K. to fourth
5. Kt. mates.	

A.

	1. R. to R. seventh (check)
2. K. takes R.	2. P. to K. B. fourth
3. Q. to K. R. square (check)	3. K. moves.
4. Kt. mates.	

BY E. GROSDEMANGE, OF PARIS.

Mark on Envelope—"G——e."

No. 1.

WHITE.	BLACK.
1. Kt. to Q. second	1. Kt. or P. takes P. or (A.)
2. Kt. to Q. seventh (check)	2. K. moves
3. B. mates.	

A.

	1. B. to K. B. sixth (check)
2. Kt. takes B. (check)	2. Kt. takes Kt.
3. Kt. to Q. seventh, mate.	

No. 2.

WHITE.	BLACK.
1. B. to K. Kt. fifth	1. R. takes R. or (A.) (B.)
2. R. to Q. B. fifth (check)	2. P. takes R.
3. B. mates.	

A.

	1. B. takes B.
2. R. takes B. (check)	2. P. interposes
3. Kt. to Q. B. fourth, mate.	

B.

	1. P. to Q. Kt. fourth
2. R. to Q. B. sixth	2. Any move.
3. Kt. mates.	

No. 3.

WHITE.	BLACK.
1. B. to K. Kt. third	1. Any move
2. B. to Q. sixth	2. Any move
3. Kt. mates.	

No. 4.

WHITE.	BLACK.
1. K. to K. B. sixth	1. R. takes P. (best)
2. B. to K. square	2. R. takes Kt. or (A.)
3. B. to Q. Kt. fourth	3. Any move.
4. Kt. mates.	

A.

	2. R. to Kt. second, or Kt. takes P.
3. B. to K. Kt. third, and mates next move.	

No. 5.

WHITE.	BLACK.
1. R. to K. Kt. fifth	1. Kt. takes P. (check), or (A)
2. K. to Q. Kt. sixth	2. Kt. to Q. fifth
3. Kt. to K. B. seventh	3. Kt. to K. seventh
4. B. checks	4. Kt. interposes
5. B. takes Kt., mate.	

A.

	1. B. to Q. Kt. second
2. R. to K. Kt. fourth (check)	2. K. moves
3. P. to K. Kt. third	3. Kt. to K. B. fourth
4. R. to K. R. fourth (check)	4. Kt. takes R.
5. P. mates.	

No. 6.

WHITE.	BLACK.
1. P. to Q. B. fourth	1. P. to K. fifth (check), (best)
2. B. to K. Kt. third	2. P. takes B. (*a*)
3. R. to Q. B. square	3. P. takes Kt.
4. B. takes B., and mates next move.	

(*a*) If Black play P. to K. B. third, mate is given in the same way

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BY AD. ROTHMALER, OF NORDHAUSEN, PRUSSIA.

Mark on Envelope—"H——e."

No. 1.

White.	Black.
1. Kt. to B. fifth (check)	1. K. to Q. seventh, or (A.)
2. B. to Q. Kt. fifth (dis. check)	2. K. moves.
3. Q. mates.	

A.

White.	Black.
	1. K. to K. fifth
2. B. to Q. third (check)	2. K. moves
3. Q. mates.	

No. 2.

White.	Black.
1. Kt. to Q. Kt. fourth (check)	1. K. to Q. B. fourth, or (A.)
2. Q. to K. Kt. square (check)	2. Q. to Q. fifth (check)
3. Kt. to Q. third, mate.	

A.

White.	Black.
	1. K. to K. fourth
2. Q. to K. B. fifth (check)	2. Any move
3. R. or Kt. mates accordingly.	

No. 3.

White.	Black.
1. B. to K. sixth (check)	1. K. to K. B. third
2. Kt. to Q. B. fifth	2. K. to K. fourth
3. K. to Q. Kt. sixth	3. K. moves
4. Mate with either Kt.	

No. 4.

White.	Black.
1. Q. takes B. P.	1. Kt. takes Q. (best)
2. Kt. takes Kt. on B. fourth (ch.)	2. Any move
3. Kt. to Q. sixth	3. Any move
4. Mate with R. or Kt.	

No. 5.

WHITE.	BLACK.
1. Kt. to Q. B. eighth (check)	1. K. to K. square (best)
2. Kt. to Q. sixth (check)	2. K. to K. second
3. R. to K. fifth (check)	3. P. takes R., or (A.)
4. Q. to Q. eighth (check)	4. K. moves, or takes Q.
5. Q. mates, or Kt. to B. seventh: mate accordingly.	

A.

	3. K. takes Kt.
4. Q. to R. third (check)	4. K. takes R.
5. Q. to K. Kt. third, mate.	

No. 6.

WHITE.	BLACK.
1. B. to K. sixth (check)	1. B. takes B.
2. R. takes P. (check)	2. R. takes R.
3. R. to K. fifth (check)	3. P. takes R. (*a*)
4. Kt. takes P. (check)	4. Kt. takes Kt. (best)
5. Q. to Q. B. fourth (check)	5. Kt. takes Q.
6. P. to K. fourth (check)	6. Q. takes P.
7. P. takes Kt., mate.	

(*a*) If B. takes R., Q. mates the next move.

THE COMPOSER OF THE FOLLOWING SET DID NOT SEND HIS NAME.

Motto—"Böse Menschen, &c."

No. 1.

WHITE.	BLACK.
1. B. takes B.	1. K. to Q. fifth (*a*)
2. R. takes P. (check)	2. K. takes B., or to his fifth
3. Kt. or P. mates.	

(*a*) Any other defence will lead to the same result.

No. 2.

White.	Black.
1. Kt. to Q. R. fifth (check)	1. K. to Kt. fourth (best), (*a*)
2. P. to Q. B. fourth (check)	2. K. moves
3. Q. mates.	

(*a*) If Black play K. to Q. Kt. fifth, White checks with Q. at R. third, and mates with P.

No. 3.

This problem is defective.

No. 4.

White.	Black.
1. R. takes Kt. (check)	1. P. takes R. or (A.) (B.)
2. Q. to K. fourth (check)	2. K. takes Q.

3. Kt. to K. third, and mates next move.

A.

	1. K. takes P.
2. Q. to K. Kt. fourth (check)	2. B. to K. Kt. fourth

3. R. takes B. (check), and Q. mates next move.

B.

	1. K. takes R.
2. Kt. to K. third	2. P. to Q. fourth (best)
3. Q. to Q. fourth (check)	3. K. moves
4. Q. mates.	

No. 5.

White.	Black.
1. B. takes Kt. (check)	1. Q, takes B. or (A.)
2. Q. to K. R. third (check)	2. K. to K. B. fifth
3. Q. takes R. (check)	3. K. takes P.

4. R. takes Q. (check), and mates next move.

A.

	1. K. to K. B. fifth
2. Kt. to K. Kt. second (check)	2. K. takes P.
3. B. to K. B. seventh (dis. ch.)	3. K. to Q. third
4. Q. to K. seventh (check)	4. K. takes Q.
5. R. takes R. (dis. check), mate.	

No. 6.

WHITE.	BLACK.
1. Q. takes Q. B.	1. K. to Q. fourth, or (A.) (B.)
2. Kt. from K. Kt. 4th to K. 3rd (ch.)	2. Q. takes Kt.
3. B. takes P. (check)	3. K. to Q. B. fourth
4. R. takes P. (check)	4. P. takes R.
5. Q. mates.	

A.

	1. K. to K. B. fourth
2. Kt. from K. Kt. 4th to K. 3rd (ch.)	2. Q. takes Kt.
3. Kt. takes Q. (check)	3. K. to K. fifth
4. R. takes B. (check)	4. K. moves
5. Q. mates.	

B.

	1. Q. takes P. or (C.) (D.)
2. Q. to Q. B. fourth (check)	2. K. to K. B. fourth
3. Kt. takes R. P. (check)	3. K. to Kt. fourth
4. Kt. takes B. P. (check)	4. K. moves
5. Mates.	

C.

	1. P. takes R.
2. Q. to Q. B. fourth (check)	2. B. interposes
3. Q. takes B. (check)	3. K. to B. fourth
4. Kt. takes R. P. (check), and mates next move.	

D.

	1. R. takes B.
2. Q. to Q. B. fourth (check)	2 K. to B. fourth
5. Kt. from Kt. fourth to K. third (ch.)	3. Q. takes Kt.
4. Kt. takes Q. (check), and mates next move.	

BY ANTON NOVOTNY, VIENNA.

Mark on Envelope—"A. N."

This Composer sent only four Problems.

No. 1.

WHITE.	BLACK.
1. B. to Q. fourth	1. P. to K. B. fifth
2. P. to K. fourth (check)	2. K. takes B.
3. Kt. to K. sixth (check)	3. P. takes Kt. (best)
4. Q. to Q. R. seventh (check)	4. K. takes Kt.
5. Q. to K. Kt. seventh, mate.	

No. 2.

White.	Black.
1. R. to K. third (check)	1. P. takes R.
2. R. to Q. fourth	2. Kt. takes Kt. (best)
3. Kt. to K. square	3. Any move
4. Kt. mates.	

No. 3.

White.	Black.
1. B. to Kt. third	1. Kt. from R. square to Kt. third
2. R. takes Q. P.	2. B. takes R.
3. Kt. to Q. third (check)	3. Kt. takes Kt.
4. B. mates.	

No. 4.

White.	Black.
1. B. to K. B. third	1. P. takes B.
2. Kt. to Q. fourth (check)	2. Any move
3. Q. mates accordingly	

BY LICHTENSTEIN, OF PRUSSIA.

Motto—" Die Launen des Geschicks für uns probleme sind
Wo man bei allem Grübeln nicht die Lösung find't."

No. 1.

White.	Black.
1. Kt. to Q. R. fifth	1. K. takes Kt.
2. Q. to K. Kt. sixth (check)	2. K. to Q. fourth
3. Q. to Q. B. sixth, mate.	

No. 2.

White.	Black.
1. Kt. to Kt. second (check)	1. K. takes P.
2. K. to Kt. sixth	2. B. to Q. third (best)
3. Kt. to B. third (check)	3. K. takes P.
4. Q. takes P., mate.	

No. 3.

WHITE.	BLACK.
1. Q. to K. B. seventh	1. R. to. Q. R. third (best)
2. Q. takes Q. B. P.	2. P. takes Q. (best)
3. Kt. takes P. (check)	3. K. to Q. fourth
4. Kt. from B. fifth, mates.	

BY MATTINI, OF ELBINGRODE.

Motto—" Man läüft den grossen Herren an ihre Höfe nach.

WHITE.	BLACK.
1. R. to Kt. third (check)	1. K. moves
2. Kt. to B. third (check)	2. K. moves
3. K. to Q. seventh	3. P. to Kt. fourth
4. P. to B. third, and mates next move.	

BY F. DEACON, OF BRUGES.

Motto—" Pre-Raphaelite."

No. 2.

WHITE.	BLACK.
1. P. to K. Kt. fourth	1. B. takes B. (best), or (A.)
2. Q. to Q. R. fourth (*a*)	2. Kt. to Q. Kt. fifth or (B.)
3. Q. to Q. seventh	3. B. takes K. Kt. P.
4. Q. takes B., and mates next move.	

A.

If B. takes K. Kt. P., then 2. B. to K. Kt. third (check), 3. B. to K. R. seventh (ch.), and 4. P. to K. fourth, mate. So if 1. R. takes B., then follows Q. to K. B. seventh, &c.

B.

	2. B. to Kt. fifth
3. Q. takes Kt., &c.	

(*a*) It may be observed, that if instead of playing 2. Q. to Q. R. fourth, White were to move the Q. at once to Q. seventh, Black could escape by taking the Kt. P. with his B., and then playing P. to K. B. fourth, &c. Neither can White venture upon any alteration in his first move.

No. 4.

White.	Black.
1. Kt. to Q. B. sixth	1. P. to Q. R. fourth (best), or (A.)
2. Kt. to Q. R. fourth	2. B. to K. B. third (best)
3. Kt. to Q. Kt. eighth	3. B. to K. Kt. square
4. Kt. to Q. R. sixth	4. B. to Q. fifth
5. K. to K. Kt. third	5. Kt. to Q. Kt. fourth
6. B. takes Kt.	6. P. Queens
7. Kt. to Q. B. seventh, mate.	

A.

	1. Kt. takes Kt.
2. B. to K. sixth (check)	2. K. moves
3. Kt. to Q. R. fourth (check)	3. K. moves
4. Kt. to Q. B. third (check)	4. K. moves
5. R. mates.	